

# Elementary English

*A Magazine of the Language Arts*

OCTOBER 1957

READING



WRITING



SPEAKING



LISTENING



SPELLING



ENGLISH USAGE



CHILDREN'S BOOKS



RADIO AND

TELEVISION



AUDIO-VISUAL AIDS



POETRY



CREATIVE  
WRITING



From A. A. Milne, *Winnie the Pooh*

*Organ of the National Council  
of Teachers of English*

# Elementary ENGLISH

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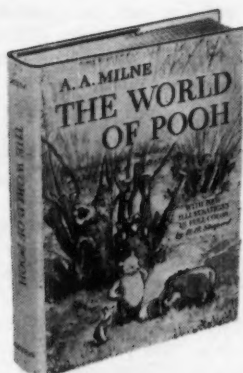
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### By Way of Introduction . . .

Now that Pooh is in color (see preceding page for the publisher's announcement), it seems appropriate to talk once more about the beloved A. A. Milne. Dr. BARBARA NOVAK, who did the discriminating article on Milne's poetry, is television instructor for the Boston Museum of Fine Arts. She writes poems for children herself. Many thanks to E. H. Shepard, the illustrator, and to E. P. Dutton, the publishers.

Interest in the techniques of individualizing instruction in reading continues to increase. LOUISE G. CARSON here reports the results of an interesting experiment with individualized methods. Mrs. Carson is principal of a primary school in Beaufort, S. C., and elementary school supervisor in her district. She has held many important positions in national and state educational organizations, and has written for numerous educational magazines.

Few persons in the United States have as thorough a knowledge of the status of language arts instruction in the United States as Dr. HELEN K. MACKINTOSH, language arts specialist in the U. S. Office of Education and president of N.C.T.E. In this issue she ably reviews the goals that elementary schools are setting for themselves.

Preserving the aesthetic and personal values of English in core courses has been a matter of concern to many educators who are sympathetic to "integration." We must, in the words Dora Smith once used in a *Horn Book* article, "Lose Not the Nightingale." JOHN MAXWELL shows that precautions can be taken against a purely "problem" approach.

Hallowe'en is still an exciting occasion for tots, but the "scary" features are not to be recommended. NADINE A. KOLBE shows how these can be avoided.

Dr. GEORGE D. SPACHE, head of the Reading Laboratory at the University of Florida, was a luncheon speaker at the meeting of the National Conference on Research in English early this year. He was kind enough to offer us his paper for publication.

Workbooks in reading are regarded as a boon by large numbers of teachers and a bane by others. In order to take the question out of the realm of speculative debate, WILMA FENTON, under the supervision of Professor David H. Russell, made a controlled study of the value of workbooks in reading. She reports her findings in this issue.

AUDREY F. CARPENTER was formerly one of our regular book reviewers, and we welcome her again to our pages. She initiated the library program in the Glencoe (Ill.) public schools, where she has been librarian for several years.

Contradictory statements are frequently made, by people who should know, as to whether English is a "phonetic" language. The question is important in connection with the teaching of phonics. Dr. THURSTON WOMACK makes a valuable distinction between the phonetic character of *spoken* and *written* language. Reading involves visual symbols, and the differences between English and Spanish *writing*, for example, have a bearing on how we should teach young people to read.

Dr. GERTRUDE A. BOYD and Miss MYRTLE R. YOUSSE show the close relationship that exists between language and personality. Dr. Boyd is co-author with Edna Lue Furness, another *Elementary English* contributor, of a monograph, *Diagnostic and Instructional Procedures in the Language Arts* (published by the College of Education, the University of Wyoming), and author of a forthcoming monograph, *Understanding Children through Informal Procedures*. Miss Youssi is one of her graduate students.

The author of our fascinating article on dramatic interpretation, VIVIAN BUSBEE, is a Teachers College, Columbia University graduate and a summer session teacher at the Plymouth, New Hampshire State Teachers College. She teaches elementary school children in Pelham, New York.

The second in our series of articles on pioneers in reading is about Dr. Arthur I. Gates, famous for a lifetime of brilliant leadership in this important field. Dr. DAVID H. RUSSELL,

(Continued on page 393)

# ELEMENTARY ENGLISH

XXXIV

OCTOBER, 1957

No. 6

BARBARA NOVAK

## Milne's Poems: Form and Content

A. A. Milne's poems for children are at once lyrical, whimsical, and intimate. Lyrical, because in the truest sense of the word they are singable poems with a rhythmic structure which is delightful to the ear, and for this reason too, well-adapted to be read aloud to children.

Whimsical, because they are filled with humor and fantasy, frequently using sound for the sake of sound in nonsense words, with a kind of freedom of thought which captures the gaiety of a child's mind and suggests a positive attitude to life and a fresh appreciation of the smallest things, which is too often lost in the experience of adult living.

They are intimate poems because in their phrasing and mode of expression they have a kind of inner whispering quality which imparts the feeling that the poem is a conspiracy between the child and the poet. If it is true that they were originally conceived in this way because of the personal

relationship between the poet and his own child, they still transcend their specific purpose with universal qualities which make them meaningful to a much wider audience. Their intimacy derives from the poet's ability to establish a really strong relationship with the child's mind—to speak to

him in his own language, and to anticipate and often mirror his thought processes, the way he would look at the world about him. Milne accomplishes this through the subjects or content he chooses to deal with, as well as through the actual formal structure of his poems.

### *A. Content*

The poetry of Milne delves into many sources for content, from profound themes such as

"Explained," in which the child asks to be told how God began, to humorous sound poems like "Sneezles." All have a magical blend of the proportion of the serious and

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*A. A. Milne*

the gay, the profound, and the humorous which is, for each, most appropriate to the relative situation in living experience.

It is a kind of content that is rooted in experience, and that displays incredible understanding of the child's own world of experience. It draws, therefore, on the things which to a child are real: the reality of the fantasy companion Winnie the Pooh is brought out in such poems as "Us Two," as is the reality of the imaginary, only-to-be-seen-by-the-child Binker, in the poem of the same name. We are confronted here with a poetic vision which digs deep into the spiritual and imaginative resources of the child, and says for him what perhaps he would like to say himself:

Binker—what I call him—is a secret of  
my own,  
And Binker is the reason why I never  
feel alone.

Indeed, we might almost say that Milne's poetic content falls into two broad categories: one in which the poet expresses something *for* the child, and one in which he expresses *to* the child.

In the former category, we may group such poems as "Solitude," where the child himself, speaking in the first person, describes the house where he goes when he is seeking his own inner privacy, or "Busy," where with joyous freedom of spirit he fantasizes about the many things he thinks he might be. There are, also, first person poems written as though by the child, which explore the specific pastimes of the child. "The Engineer" and "Waiting At The Window" tell us how he spends that perennially problematical rainy day, playing at trains, or finding names for the raindrops on the window pane. And too, there are poems which ex-



press the child's relation to others especially older people, such as "Forgiven," where Nanny unknowingly lets Alexander Beetle out of the match-box, and the child, ultimately, is good-heartedly magnanimous about her very human error.

When dealing with the child's relation to older people, Milne manages beautifully to hit upon the very things that to a child being reared in a grown-up world are most universally meaningful in a psychological sense, or perhaps really, to state it more simply, most naturally and humanly true to his own feelings. In such poems as "The Good Little Girl," in which the child is asked that ever constant grown-up question "Have you been a good girl?," or even in the tongue in cheek, written as though by a grown-up "Rice Pudding," Milne manages with subtle humor to touch again upon the child's sense that grown-ups do not understand, even when in the simple matter of asserting his individual rights he prefers not to eat what he does not want to eat.

Here, I think, we may expect that the child will understand immediately what is the matter with Mary Jane, because he will probably recognize his own behavior on past occasions, even while the author-poet is professing bewilderment as the bewildered grown-up. This is the theme too, of the poem "Independence," where the child states simply at the end:

It's no good saying it. They don't understand.

But mostly, Milne's poems written in the "I" of the child deal with the child's

life-experience in the activities of his day, with his imaginary friends, his imaginative games, his worlds of fantasy, and the sweet realities of his experiences in nature.

Always these poems for the child written as though by the child have an extraordinary inner-thought kind of quality, as in "Down by the Pond," where the child, fishing, half aloud, half to himself, cautions people not to come near for the fish might hear. In "Spring Morning," too, there is the blitheful sense of the unity of a child with nature; the child as a natural, free, unaffected being who can say:

Where am I going? I don't quite know.  
What does it matter where people go?

And, in "The Island":

If I had a ship,  
I'd sail my ship,  
I'd sail my ship  
Through Eastern seas

.....  
And I'd say to myself as I looked so  
lazily down at the sea:  
"There's nobody else in the world, and  
the world was made for me."

This poem alone could spark in itself a long consideration of Milne as a poet. Putting aside the lilting structure for the time being, there is here an incredible metamorphosis of fantasy into reality. The physical realities of the child's journey are graphically described:

Then I'd leave my ship and I'd land,  
And climb the steep white sand.  
And climb to the trees,  
The six dark trees,  
The coco-nut trees on the cliff's green  
crown—  
Hands and knees  
To the coco-nut trees,  
Face to the cliff as the stones patter down,  
Up, up, up, staggering, stumbling,  
.....



This is a kind of poetic elaboration of detail which adds atmospheric reality to the fantasy of the mythical voyage to the distant isle. The child can climb, he can stagger, and stumble on his hands and knees, and hear the stones pattering down, and then finally, with ultimate satisfaction and a royal sense of achievement:

And there would I rest and lie  
My chin in my hands, and gaze  
.....

Almost all of Milne's "I" poems have this immediate, true-to-the-child's-experience tone. Often too, they have the kind of non-sense whimsy which is too often lost in expression by and for adults. Thus, in "Halfway Down," the child sits on a stair which really isn't anywhere but somewhere else instead. We are reminded here of E. E. Cummings' use of this sort of expression, though Milne's poetry differs in that it is not a sophisticated adult use of a child's manner of expression, but rather, the expression of a poet who has never lost the ability to think, feel, and express as a child.



In the category of poems in which he is expressing to the child, Milne himself appears for the most part in the clearly stated position of narrator, and again, establishes frequently what would seem to be a conspiratorial intimacy with his child listener. Many of these poems are distinct tales, often folk-lorish

and adventurous in tone, and often, too, they deal with authoritative figures who are humanly appealing and not nearly as forbidding as their "positions" would lead

us to suppose:

Thus, in "King John's Christmas" poor King John who was not a good man, yet had his hopes and fears, signed his Christmas wish not Johannes R. "but very humbly, Jack." It is interesting, too, that Milne phrases King John's Christmas wish in a child's terms: he wants some crackers and some candy, a box of chocolates would come in handy, oranges and nuts, a pocket knife that really cuts, but most of all, a big red India-rubber ball. This is, for all essential purposes, a story in rhyme, and the child can share King John's pleasure when he finally gets the BIG RED INDIA RUBBER BALL.

The same kind of lack of affectation in "Important People" occurs when Teddy Bear has an adventure in the poem of the same name. Here he meets "His Majesty the King of France," who is not too important to bow stiffly, remove his hat, and even stop, handsome if a trifle fat, to talk carelessly of this and that.

To the child, all of these "Important People" must seem no more or less important than other grown-ups; and Milne, therefore, would seem to me to be using them very wonderfully, simply to demonstrate their humanity, and perhaps to enable the child to identify more easily with all grown-ups, who must seem important in their very role as grown-ups.

In the delightful "King's Breakfast," after all, it is the cow, not the poor king, who has the final say, and though the king petulantly asks only for a little bit of butter for his bread, we feel distinctly that it is a child-like joy which prompts him to slide down the bannister in his glee at getting it.

In "The Emperor's Rhyme," too, it is significant that the emperor had a rhyme which he used when he felt shy with strangers, or when someone asked him the time when his watch didn't go. These are the sorts of experiences a child would have, and yet, they deal also with human characteristics which extend from childhood to adulthood: shyness with strangers, embarrassment, self-consciousness, etc. And the Emperor's rhyme itself is a true child's rhyme, drawing for its humor on a child's arithmetic. The humor is probably even more apparent to the child at the end, when he reads that "eight eights are eighty-one, and nine nines are sixty-four." Such a poem draws not only on the areas of human behavior common to adult and child with which a child can identify (though on occasion one feels that only Milne's adults are so wonderfully fresh in spirit), but also on the child's innate love of nonsense sounds, rhymes that need actually make no real sense except, very properly, that "then it's time for tea."

Milne uses his content, too, in a half-nonsense way that is best characterized, perhaps, as meaningful understatement. In "The Four Friends," for example, nothing really happens, and yet everything does. James was only a snail, who sat down on a brick. But there is, in this poem, a tone, sound, or mood, call it what we will, which is perhaps Milne's most meaningful mode



of expression, and is contained actually in his manner of phrasing, and his method of statement, an integral expressive factor in the form of his poetry. It lies largely in his end line:

But James was only a snail,  
and in his pertinent repetitions of just this kind of understatement at the end of each stanza.

The simplicity, always, of his statements about James, after the more complex descriptions of the tempestuous activities and grand habitats of the other animals is extremely telling, telling of the simplicity of the snail itself, small, low-toned, humbly carrying his own house on his back, and no doubt the hero of the poem for the child.



### B. Form

It is difficult, of course, to submit to critical analysis the magic of Milne's sounds, and the unity of form and content in his poems defies the kind of dissection attempted here. But his content becomes expressive, meaningful, magical, wonderful, because of the way he uses words, and the "how" of this seems certainly within the realm of our investigation.

The obvious love of word sounds and

love of repetition of word sounds in his poetry would be, in itself, enough to endear his poems to the child, who shares very naturally this enchantment.

But Milne combines this with the above mentioned feeling for understatement and with a sensibility to phrased rhythms which derive impact and power through variation and a change of pace. In "Buckingham Palace":

They're changing guard at Buckingham  
Palace—

Christopher Robin went down with Alice.  
Alice is marrying one of the guard.

"A soldier's life is terrible hard,"

Says Alice.

Here, after every stanza, it is the "Says Alice" which sets the tone, and by the very way in which it is spaced, off to the right like a signature, we know that this is somebody's statement, and almost, we feel, an aside.

The use, indeed, of parenthetical asides, is one of Milne's most delightful ways of introducing variation into his themes, adding an intimate aspect of direct conversation which should be most appealing to the child. In the poem "Puppy and I" there is this use of the parenthetical observation:

"Where are you going to, Man?" I said  
(I said to the Man as he went by).

used wonderfully in conjunction with a kind of reverse wording re-statement technique, that operates as a counterpoint to the original question, and adds too, by its very nature, to the feeling of conspiratorial intimacy between reader or listener and narrator.

In addition, in such a poem, we find one of Milne's favorite modes of composing, a sort of repetition which is achieved by retaining the constancy of as

many elements as possible, for the sake of rhythm and emphasis, as well as meaningfulness for the narrative:

I met a man as I went walking  
We got talking  
Man and I  
.....

I met a horse as I went walking  
We got talking  
Horse and I  
.....



These repetition poems, with adventures which carry from one stanza into another, are the kind that would lend themselves extremely well to singing or choral reading.

Such a poem is "Disobedience," with the unforgettable James James Morrison Morrison Weatherby George Dupree, who must be so satisfying to the child's delight in interesting and appropriate names. In addition, there is the "to-be-shared" verse at the end, (Now then, very softly . . .) which, with its lilting and melodious quality must impress itself simply and effectively, out of sheer joy in sound and rhythm, on the child's inner store of literary riches.

There is in this poem, again, a thematic content which touches the experience of the child, here relegating to him the importance of the role normally played by the parent, and probably giving him great pleasure at the reversal. The same idea of grown-ups getting lost has been used more recently by Muriel Rukeyser in *Come Back Paul*, which also derives a

large part of its charm from the expression of the child's exasperation with the irresponsibility of grown-ups.

Milne's poetry depends largely on the singing sounds of his rhythms, which are rooted in repetition and rhyme and are usually a lyrical combination of both. With Milne's poetry, too, humor and whimsy seem to set the tone more frequently than highly pictorial images. However, in some of his more serious nature poems, such as "Spring Morning," he does capture through his choice of words, the atmospheric magic of the descriptive phrase which is capable of evoking strongly vivid images for his audience.

Perhaps because they are so musical, so singable, in their rhythms, and in the sounds created by their rhymes and repetitions, Milne's poems lend themselves extraordinarily well to reading aloud. The original format of the poems in *When We Were Very Young* and *Now We Are Six*, re-issued by E. P. Dutton on many occasions since they were first published in the 1920's, indicates that Milne himself was strongly aware of the need for expressive and imaginative spacing, for variation of type, and for creative structuring of his words on the page, to help carry the mood of his poems, and as a guide for reading aloud, as well as silently.

He is extremely inventive in his use of italics: to indicate a change of tone and emphasis, to distinguish between speech and thought, or often too, to introduce his frequent asides, or inject the narrator's comments into a running narrative, as in "Teddy Bear":

*And (think of it!) the man was fat!*

Or, in "Vespers," where references to Christopher Robin's prayers are italicized,

as well as the prayers themselves, while all of Christopher's irrelevant thoughts, such as, "If I open my fingers a little more, I can see Nanny's dressing-gown on the door . . ." are in regular type.

The richness of Milne's poetry lies in the extraordinary wealth of variety in both form and content. The content of his poems, the mood he wishes to express: the delight in nature, the tall tale that he spins of the Old Sailor, the child's fantasy that he will elaborate, the every-day world pointed up by poetic magic, the endearingly vivid characterizations of the King in the "King's Breakfast" or of Pooh and Christopher Robin, the humor, the fun, the joy in being, all create through their own meanings and substance, the formal structures in which he will present them.

The whimsical poems, filled with humor, will have light, bouncing rhythms as in "Busy": "round about and round about and round about I go." The adventurous and narrative tales, very often, a ponderous note of the grandiose, as in "Bad Sir Brian Botany," combined often, as here, with a hilarious sense of the ludicrous and a joyous love of descriptive sounds:

I am Sir Brian      sper-lash  
I am Sir Brian      sper-losh

The nature-poems include a delight in water reflections as in "The Mirror," where "silent trees stoop down to trees." There is, very appropriately in these poems, an air of quiet tranquillity, a kind of peace-with-the-world note which is conveyed by the soft even tempo of the words.

There are, too, occasional moments of sharp, poignant wistfulness, and echoes of

human disillusionment, shared certainly by the child, that are strangely evoked by the singing rhymes that recall children's games, as in "The Wrong House" where the child expresses his dismay that the house "hasn't got a garden, a garden, a garden," and therefore isn't like a house at all.

We cannot exhaust Milne: the variety of his images or the richness of his vision. Nor should we hope to try. It would seem as though every phase of a child's experience is expressed and understood by a poetic form which is eminently suited in tone to its content. That Milne works with ideas and artistic forms which are universally appealing is perhaps best evidenced by the continued meaningfulness



of his expression for a different generation of adults and children alike. Milne's poetic bequest may well serve as a fine example, in its honest freshness, and singing joy, for children's poets today and after today.

### Bibliography

A. A. Milne, *When We Were Very Young*, E. P. Dutton and Co., New York, 1924.

———, *Now We Are Six*, E. P. Dutton and Co., New York, 1927.

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## Moving toward Individualization - - A Second Grade Program

More and more reports of the teaching of reading on an individualized basis are appearing in our professional publications. The writer's experience in working with teachers indicates, however, that there are many who hesitate about embarking upon such a program. Among reasons given are these: (1) they think that there is economy of time and effort in giving certain types of training in a group situation; (2) they question whether there is sufficient time and opportunity for such training when each child is reading a different book; (3) they question their own ability to handle such a situation.

In our school district we are not yet convinced that a completely individualized program is either necessary or advisable, but we are interested and we are encouraging teachers to explore the possibilities. One second grade teacher taught reading last year in a way that represents, we think, an intermediate step between a basal reading program with ability grouping and complete individualization. We offer the story of her experiences in the hope that it may stimulate others who are trying to meet individual needs more fully but who are reluctant to abandon ways in which they feel at home. We shall call this teacher Mrs. Brown.

In her previous teaching Mrs. Brown had used reading groups with considerable success. However, she had become more and more conscious, she says, that no matter how carefully she sorted her pupils

there remained a spread of abilities within each group, even the lowest, that resulted in some loss of time for the more able pupils. She had some of the misgivings with regard to individualization that are expressed in the first paragraph of this report. She decided that she would try a half-way step: she would retain reading groups for basal reading but would individualize all supplementary reading. It was possible for her to assemble a collection of approximately 150 books—readers and other textbooks of varying levels of difficulty and trade books also. The reading of these books would be handled on a somewhat more systematic basis than the usual "free reading" program called for.

Her first step was to make a thorough study of the cumulative records of her 34 pupils. (During the year she taught 42 children; 27 of them were with her until the end of the term.) First grade data revealed a wide spread of reading ability. What the summer vacation had done to June standings was anybody's guess. Her aim would be to take each child at his own level and to lead him to higher ground as fast as his native ability, his previous achievement, his attitudes and work habits, his interest in reading, and her own skill as a teacher would permit. In addition to the status and needs of the children she felt that she had to take into consideration the attitudes and expectations of parents

Mrs. Carson is elementary supervisor in Beaufort, South Carolina.

and of the third grade teachers who would have these pupils the following year. No matter how permissive and acceptant their attitude and her own, there remained the hard fact that for children to make real progress in content fields on their way through school reading ability is *the* skill that must be developed.

On the basis of their school records Mrs. Brown set up two tentative reading groups and chose books which in her opinion would serve adequately for review of vocabulary—a primer for one group, a first reader for the other. After a few days she found it necessary to form a third group; some of the pupils were unable to read a primer. A disconcerting fact emerged from her study of the records: some of the pupils who could not read primers well had been taken to the first reader level of instruction their first year in school. Mrs. Brown, it might be said, has strong feelings on this subject; she thinks that too many children are moved too fast up the reading ladder, and that this makes it very difficult for the teachers who must take them back to lower rungs. (This is not to be taken as criticism of any one school. For years this teacher has taught children from widely spread areas of the country, and instances of such faulty practice seem not to be confined to any one section.)

From the first day of school pupils were invited to browse among the many attractive books available in the classroom. The teacher observed the children's choices, but at this point she kept no records of books read. In addition to the work of the reading groups the teacher provided short periods daily for training in word recognition skills. Later on in the year

three periods per week were provided. Mrs. Brown gives such training in group and individual situations as need and opportunity arise, but she has found values in whole group instruction in this area of learning. Her pupils seem to have a great deal of interest in word mastery, and they develop a high degree of skill. Even the slow learners in her classes make marked improvement, and they seem to enjoy the work.

As one measure of reading ability Mrs. Brown used the Gates Primary Reading Tests. She explained to the children that taking the tests would be somewhat like climbing a ladder—easy at first but harder as they went on. She said that they would probably find some parts that would be too hard for them but not to worry if this happened—that she would be pleased with whatever they did, provided that they did their best. She said that the tests would help her to know how to teach them. The children had all taken tests of one sort or another in the first grade and seemed at home in the test situation.

When the test data were at hand Mrs. Brown took a calculated risk. She intended to use as many types of motivation as possible, but she thought that perhaps test standings might serve as stimuli to the children to seek improvement in reading ability. She had given a group intelligence test and knew that her pupils were educable. The range according to the test given was from 88 IQ to 124, the median 106. She believed that a well-rounded reading program was bound to result in desirable growth in skill and that this would be reflected in tests given later on. So she took a chance.

She drew on the board a ladder which

was labeled "Reading Ladder." At the bottom she wrote "First Grade," at the top "Third Grade." She explained that they would be climbing this ladder during the school year. Then she showed a similar ladder drawn on a sheet of bright yellow paper and asked whether the children would like to know how high the tests said they had climbed on the ladder. The response was enthusiastic. In private conferences she showed each pupil his approximate position. The children knew that another test would be given in January and still another in May. There seemed to be keen interest on the part of the children and a desire to climb as high as possible. From time to time in the ensuing months the teacher would call attention to the ladder and say, "Johnny, do you think you are climbing?" Johnny's answer was always "Yes" because this is a success story. Comparisons were always made in terms of Johnny's progress from where Johnny was at the beginning of the year, not in terms of what anyone else was doing. The writer believes that the ladder device helped to stimulate the children to work hard and that the children's feelings were carefully safeguarded to prevent any adverse effects. In a few cases the standing was so high to start with that the gains did not seem to be great, but these children had experienced satisfaction in so many ways that this was a minor matter. The teacher explained to them that it would take a harder test to show how high they had climbed. They had seen some of the textbooks which would be used in the third grade; therefore they knew that they needed to improve their reading skill, even though their test standing was good.

About the first of October the teacher

decided that she would embark upon a systematic program of individualization of all reading other than the directed group reading. She began with her slowest group. She told them that she knew how much they wished to improve their reading and that she was pleased with the progress they were making. In the discussion of what they were doing and could do to climb higher on the reading ladder it was suggested that reading "lots of books" would be a great help. She asked them whether they would like to become a "Library Reading Club" to see how many books they could read during the remainder of the year, and the children evinced much interest. They eagerly chose the books with which they would like to start and spent the rest of the period reading with evident enjoyment. The other pupils in the room soon began to ask whether they could be in a "Library Club," too, and were given the privilege. At first the children on one side of the room had "Library Club" time one day, the children on the other side of the room the next. Soon the whole class could do this kind of reading during the same scheduled period without exhausting the teacher. During the first few days the teacher moved about the room to assist children who raised their hands for help. Then the teacher began to stay at her desk and give individual children the opportunity to read to her. The child who was reading sat in a chair at her right. Any child who needed help with a word would come to the teacher's left so that she could quietly tell the word without disturbing the pupil who was reading orally.

One of the problems was how to keep a record of the books read. The teacher used a composition book to which she at-

tached tabs bearing the children's names. Each child was given two pages in the teacher's book. When a book was completed the teacher wrote the title on the child's record. Sometimes the child had read two or three books before the teacher could get around to making the record, but this was not too great a problem. The child just kept the books in his desk until his turn came. The teacher checked the reading of many of the books before giving credit for them, but she now says that checking to the extent that she did it was not really necessary and was too time-consuming. In addition to her own record the teacher provided a chart to which she attached envelopes bearing the children's names. She kept on hand a supply of slips on which pupils recorded the titles of books which the teacher had credited them with reading. The slips were filed in the envelopes. At intervals the children removed these slips and took them home.

Another problem was how to provide sufficient opportunity for children to experience the satisfaction of oral reading of parts of their "special books" which they wished to share with others. The teacher was never able to provide as many opportunities as the children would have liked to have. Sometimes the teacher used a reading group situation in which children brought their special books, instead of

their basal book, to the reading "circle". Often several groups, with pupils acting as chairmen, met at the same time in such places as corners of the classroom itself, the hall outside the classroom, and on the stairwell. In order to make good selection of pupils to act as chairmen, pupils whose leadership would be accepted by the children, the teacher used an adaptation of Scott, Foresman's sociometric "Friendship Test." The teacher occasionally acted as chairman of one of these groups, but usually she visited back and forth among them. She found it wise to provide an opportunity to let each chairman make a report at the end of such a period.

The tables given below show comparative test standings in September and in May. In judging the success of the class as a whole one should know that there was a disproportionate number of boys; 17 out of the 27 pupils who remained the entire year were boys. If the sexes had been more evenly divided total achievement would probably have been higher. Books read independently were read in the classroom and were read in their entirety. One result of the year's work cannot be measured quantitatively: the satisfaction and pride which the children seemed to feel as they gained reading power. The was particularly marked in the case of pupils whose standing was very low when school began.

TABLE I  
Data from Gates Primary Reading Tests

	<i>Median</i>		<i>Range</i>	
	<i>Sept.</i>	<i>May</i>	<i>Sept.</i>	<i>May</i>
Test I (Vocabulary)	1.95	3.25	1.30-2.90	2.33-3.33*
Test II (Sentence Reading)	1.75	3.40	1.35-3.10	2.55-3.45*
Test III (Paragraph)	1.83	3.30	1.50-3.55	2.40-3.75*
Average Achievement	1.84	3.30	1.45-3.12	2.52-3.51*

\* Maximum Possible

TABLE II  
Gains Made by Individual Pupils

Pupil	IQ	Average Achievement Sept.	Average Achievement May	Months Gained	Books Read Independently
1	97	1.45	2.99	15.4	23
2	96	1.51	2.52	10.1	42
3	104	1.55	3.12	15.7	42
4	92	1.56	2.95	13.9	33
5	105	1.63	3.27	16.4	43
6	94	1.60	2.72	11.2	33
7	99	1.68	3.30	16.2	30
8	108	1.68	3.22	15.4	24
9	108	1.70	3.03	13.3	32
10	96	1.78	2.72	9.4	37
11	116	1.80	3.37	15.7	48
12	100	1.82	3.15	13.3	24
13	88	1.83	3.35	15.2	50
14	108	1.84	3.44	16.0	54
15	102	1.87	2.61	7.4	36
16	106	1.93	3.43	15.0	57
17	113	1.95	3.36	14.1	74
18	119	2.02	3.33	13.1	25
19	114	2.03	3.33	13.0	49
20	110	2.08	3.51	14.3	100
21	105	2.19	3.37	11.8	112
22	109	2.23	3.48	12.5	43
23	113	2.25	3.44	11.9	38
24	104	2.28	3.30	10.2	44
25	115	2.65	3.51	8.6	134
26	110	2.82	3.51	6.9	76
27	124	3.12	3.44	3.2	90

Total Number of Books Read Independently: 1393

Average Number of Books Read Independently: 51.5

Median Number of Books Read Independently: 43

Mrs. Brown believed that the program was fairly successful for her children and herself. She is not teaching during the current year, but if she were to re-enter the classroom she thinks that she would embark upon a program of complete individualization of reading instruction. By doing this for a year she would have a basis for

deciding what kind of reading program was best for her to try to administer, for she would have had sufficient experience with various types to arrive at a sound judgment. She says that this kind of action research is open to any teacher and is an avenue for teacher growth.

## Elementary Schools Set Their Goals for Language Arts

If educators were to set one focal point in the total school program today, it would be the child himself. It is because of him that conferences such as the one where we are now met are held. Teachers are educated, teachers colleges and universities function, and teachers, principals, supervisors and administrators hold their jobs; school buildings are built, boards of education serve and a whole hierarchy of persons and organizations exist in order that the child who lives in the United States may have the best possible education that can be provided. Children are always learning, both in school and outside the school day. Teachers are always teaching, whether consciously or by attitudes and behavior toward children or acceptance or rejection of them.

Today as never before there are certain factors to be considered that would not have been a part of the thinking of educators ten years ago. Elementary schools have felt the tidal wave of children over a ten-year period, with each year seeing growing numbers of boys and girls enrolled in schools. This fall the estimated enrollment in grades kindergarten through eight is twenty-nine and a half millions. The story of elementary education today is one of children on the move. Whereas in 1950 census figures showed that one in five persons in the United States moves each year, current figures indicate that one person in three moves every year. Some of these moves take children around the world and back again.

Added to the mobility of our population is the fact that television, radio, and movies bring to the majority of homes in this country not only concrete ideas about our own United States, but of all the far corners of the world. We no longer depend upon the printed word, particularly the textbook, as the chief source of experiences for educating children. Nearly every subject for discussion in classrooms today is supplemented by children themselves with information which comes to them from many other sources.

### *Goals Need Re-examination*

In terms of ever-increasing numbers of children and the resulting shortages of teachers and classrooms; with children on the move from school to school; with modern means of communication exerting influence upon the direction that education takes, schools have the problem of examining their goals. As they do so, theirs is the function of analysing and evaluating teaching-learning practices. This process has been accelerated by the fact that parents in moving from one community to another have expected to find the same kind of education program. They have been frustrated oftentimes to find that schools are as individual as persons in the fact that they attempt to develop programs fitted to the needs of the communities they

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Dr. Mackintosh is chief of the Elementary Schools section in the U.S. Office of Education. This paper was read before the National Council of Teachers of English at St. Louis, November, 1956.

serve. As a result, criticisms and direct attacks on schools, teachers, and teaching have been the outcome.

Commissions, committees, and organizations have stated goals of education that are generally accepted. Within such a framework of statements, those who work in the field of the language arts attempt to sharpen these goals in relation to their field of interest. In the volume, *Language Arts for Today's Children*<sup>1</sup>, the springboard for developing a guide for teachers is based upon meeting the personal and social needs of boys and girls. This statement of general purpose goes back to Volume I of the series with its recognition of the fact that goals of language arts are not new—"to think clearly and honestly, to read thoughtfully, to communicate effectively, and to listen intelligently are as important today as they ever were."<sup>2</sup> It is pointed out that each generation faces the task of interpreting these goals in the light of the conditions of living that it finds.

#### *Place of Action Research*

The changes which schools have to meet today have occurred in less than a generation. They are highlighted by the fact that our culture is no longer such that children docilely accept a traditional approach to learning. The activities of the classroom must compete with the fast-moving world outside. Traxler reports in the summary of the book, *EIGHT YEARS*

OF RESEARCH IN READING<sup>3</sup> which covers the period 1945-52, that studies show little change in reading interests from those of his previous report. However, action research projects carried on in classrooms seem to indicate that we need to re-study children's interests in the light of our present culture. For although primary children are still interested in animals and in other children like themselves, they like also the excitement and adventure of the wild west story portrayed on television and in the movies. Any shift in the nature of interests will influence the nature of activities which the teacher uses to carry forward the teaching-learning process.

Teachers new to the classroom, find their big problem to be one of translating goals or objectives into practical terms. Guided action research on the part of a school staff encouraged by the principal who is a professional leader, is a form of in-service education which represents one way of helping to interpret philosophy in the form of practical ways of working.

#### *Self-evaluation Leads to Policy Change*

An increasing number of schools are looking critically at their methods of teaching reading. In recognition of criticisms to the effect that children are not learning to read, they are looking at the curriculum guide or a course of study, and at their own classroom practices. Such self-examination often leads to the discovery of stumbling blocks to children's learning. The same is true in other aspects of the language arts such as spelling, oral and written expression and handwriting. One school system discovered, for example, that in nine of its eleven schools first-grade children were taught manuscript writing; in the other

<sup>1</sup>The Commission on the English Curriculum. *Language Arts for Today's Children*, Appleton-Century Crofts, Inc. New York, 1954. p. 431

<sup>2</sup>Ibid p. 4

<sup>3</sup>Arthur E. Traxler and Agatha Townsend, *Eight More Years of Research in Reading—Summary and Bibliography*. Educational Records Bureau. New York, 1955. p. 283.

two the cursive form was used. A study carried on by teachers resulted in the adoption by the board of education of a policy which selected one form of writing for use in all first grades.

#### *Goals May Require Changes in Organization*

Emphasis upon personal and social needs of boys and girls means that each child needs to be considered as an individual. How, within the framework of large classes, can the teacher provide for each one as a person whose abilities may vary from or coincide with those of other children in some respects? This is the \$64,000 question. There is some evidence that the primary unit which has been developed in various ways in various places is taking a new lease on life. In such an organizational set-up children progress through the equivalent of the first four years of school, kindergarten including grade three, each according to his own rate, without being promoted each year. They begin each new school year where they stopped in May or June. Some children may require an additional year in the primary unit before entering the fourth grade, or desirably, an intermediate unit.

Within such a primary unit, the universally accepted idea of three groups gives way to as many groups as are needed, and frequently the individual is considered as a "group." Such a plan leads quite naturally to "self-selection" in reading. Numbers of teachers have reported situations in which each child may be reading a different piece of material than any other child in the group, although this does not mean that the reading textbook will not be used. This method of developing reading experiences is not limited to classrooms

which have the primary unit. It takes a skillful, creative teacher to work with children in such a setting.

#### *Reinterpretation of Goals Through Point of View*

With a re-interpretation of goals, there must come a change in the traditional point of view of mastering subject matter for its own sake. Much more subject matter will be learned, and learned for permanent retention, when children recognize a purpose valuable to them here and now, for which the information will be used. Concern about skill for skill's sake must give way to acquiring skills in relation to purposes. The acceptance of this idea does not rule out practice, but rather points up the fact that it must be meaningful each time it is needed. This philosophy has been expressed countless times. It has been accepted by many teachers who violate it in practice; it is demonstrated in many classrooms throughout the United States where teachers have come alive to the needs of children; it is still unknown to thousands of teachers who have had little or no guidance in studying children. The hurdle to be jumped is that of translating goals into ways of working with children.

But the profession can do something through concerted effort to develop new points of view. In one State, for a period of more than ten years, with encouragement and planning by the State department of education, within each county there have been organized child study groups, so that every teacher has had a chance to participate. In the same State, for a period of five years, there has been a comparable emphasis upon the language arts, with conferences, workshops, study groups, and con-

sultant help available. This is but one illustration of a method of work sponsored by one organization—a state department of education.

### *Goals and the Language Arts*

What are the implications for the language arts of today's changes in cultural patterns, in children's interests; in the tidal wave of children, in attacks on the schools; in changes in organizational practices; in broad planning for in-service education of teachers? Some of these factors modify goals, others exemplify them. These are some of the evidences as I see them:

1. Curriculum guides are flexible and suggestive rather than directive.
2. These same curriculum guides are developed in keeping with the principle of continuity from kindergarten through grade six or eight, and frequently through grade twelve.
3. A number of curriculum guides are rich in illustrations of how teachers have developed experiences in this area of the language arts, with sufficient detail so that the inexperienced teacher has a guideline. These illustrations are often supplemented by excellent photographs.
4. There are some evidences of units, usually brief ones, centered in the language arts as such, rather than in other areas of the school program.
5. Bulletins supplementary to the curriculum or course of study describe children's specific needs at various age levels and describe briefly what was

done to meet them, with frequent use of language arts activities.

6. In workshops, in periodicals, in bulletins, in newsletters, teachers' experiences with children are given an important place.
7. Conferences between parents and teacher, with the child participating in some such situations, afford an opportunity to explain the work of the school in a way that a written report cannot do.
8. More and more, parents participate in the activities of the school, in curriculum planning, and in long-time plans for school improvement. In all work with parents, communication skills are of the utmost importance.
9. In an increasing number of schools, samples of a child's written work are kept throughout his elementary school life.

Probably more is written about the language arts, directly or indirectly, than about any other one aspect of the curriculum, with social studies a close second. That fact is some indication of the importance attached to this area of the school program by persons who exercise professional leadership in the field of elementary education. This year of 1956 is not a time to stand still, but rather, recognizing the limitations that exist, let us exercise all the ingenuity and creative imagination that we have to see that communication arts and skills contribute their proper share to interpreting goals and achieving outcomes for children in the elementary schools of the United States.

# Language Arts in An Integrated Curriculum

Several years ago the Racine, Wisconsin, elementary schools dedicated themselves to an integrated program, deriving its themes from social studies units and articulating with physical education, art, music, and literature. The mechanics of English including usage, punctuation, capitalization, composition, and the like were to be woven in at the discretion of the teachers.

As time went by, worries and grumbings began to appear as the teachers found themselves beset by the vagueness of the language program. Where were they to teach certain items? Is there to be no order in our development of language skills? What sorts of language experiences should children have?

These and other questions faced the teachers of a committee appointed in the spring of 1956. A survey of teacher opinion highlighted the need: how to structure a program of instruction in the language arts without losing the desirability of articulating and integrating language into a rich, meaningful setting.

The first important step was the selection of textbooks which would afford us the materials for teacher and pupil use and give us a structure of sequential and spirally-built language skills.

The second step was to examine the publisher's chart of learnings to determine a structure of learnings in terms of our Racine children. The teachers on the committee sought to shift grade placement of items in which we felt our children through a variety of means were proficient

or items on which we felt our children would do better at a later grade.

What we were left with was a staggering list of items to teach. The committee members threw up their hands in horror. "We'd have to have more than an hour a day to teach these even if we do weave them into the entire day!" It was obvious that the list was unmanageable. The pressure on a teacher to teach such a vast number of items in a year would be tremendous. Gloom fell on us.

One member pointed out, though, that her classes never had trouble with several of the items on the list and little real trouble with several more. Other committee members concurred.

Then, too, it was noted, many of the items listed were actually to be introduced in the particular grade and it would be misleading to merely tell the teacher that she was to "teach" it.

Our way became clear to us. We would begin making judgments on the total list of learnings and experiences according to the following criteria. The items were to be placed into *three* lists for each grade:

**CHECK LIST**—items placed here were the items which the teachers felt are usually mastered at the beginning of the grade by *most* students.

**STRESS LIST**—items placed here were the items introduced at a previous grade level which should be stressed to the attainment of mastery by *most* students.

**NEW LIST**—items here were to be *introduced* at the given grade level but not to be brought to mastery level except for the few students capable of it.

Mr. Maxwell is language arts consultant in Racine, Wisconsin.

The committee felt that this type of listing would help to reduce the welter of material to be covered and reduce the pressure on teachers to produce mastery on a vast number of items. The lists will permit concentration on and effective treatment of a relatively few items at each grade level.

Still there were misgivings. Some felt, and justifiably so, that merely having a list of items to teach would still leave room for forgetting and for inadequate treatment of important items. So a Teacher's Checklist was prepared. On this list were placed all of the items toward which teachers were to feel responsibility at the given grade level. The bulk of the items were taken directly from the "stress" list and "new" list. During her planning the teacher is directed to keep a running check on the number of times she treats each topic. As the year progresses, a glance at the Teacher's Checklist will show her what items she has neglected and prompts her to include the slighted items in her future planning.

These various lists form the core of the local course of study. Also included are:

(1) a listing of eight principles of teaching language arts, criteria by which to judge one's own work; (2) a statement on when to teach the language arts, embodying the philosophy of the integrated program and values to be derived from setting language skill development in a meaningful setting; and (3) the Bulletins. The latter are a series of monographs drawn up locally from research and experience and centered on problem areas in which teachers want help and advice. Such topics as "developing creativity in writing," "how to teach poetry successfully," "puppets and creative dramatics," and "effective research work" are a few of the Bulletins which are planned for the future.

Are we now "the handmaidens" of the social studies? No. That depends on how one looks at the plan. We teach language throughout the whole school day—through reading, physical education, art, social situations, writing, planning for all sorts of activities—as well as with social studies. It would be more accurate to say that we are handmaidens to the whole-school life of children. Can we aim for more?

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## "Witches" Can Be Fun

The Hallowe'en witch is usually presented as a wicked character with a long, pointed nose to match her tall, pointed hat. With black coat flying, she rides side-saddle on a broomstick through the sky.

As if this spooky character alone were not enough to frighten small children we've surrounded her with grinning jack-o-lanterns, jet-black and green-eyed cats waving arched tails, and grim skeletons and ghostly creatures of the night.

Not much else is said about what else the witch does besides look horrible and go on broom rides, and this unknown factor may be the reason why small children are sometimes fearful of Hallowe'en.

What can we do to allay their fears when small children ask with big round eyes, "Are there really witches?" One first grade class helped answer their own question.

On the library table in Hale School, Pasadena, California, was a Little Golden Book titled, *Walt Disney's Donald Duck and the Witch*. After hearing it read once, the children requested it several times. In this story, the nephews of Donald discover a witch. They get along famously with Witch Hazel. On Hallowe'en night she helps the three little nephews surprise Donald, who has disclaimed any belief in witches. The whole escapade ends with a delightful treat for all—furnished by Witch Hazel. Donald answers the small child's question in the last line of the book. "I still don't believe in witches," he said to Witch Hazel with a courtly bow. "But if there were any, I'd want them all to be just exactly like you."

Before school one day several of the children were leafing through the book, looking at the pictures, laughing, and retelling the story. That day Michael said, "Could we act out the Witch Hazel story?"

They could and did. It was done many times before Hallowe'en with all children having an opportunity to play different roles; Witch Hazel was the favorite. The playhouse broom was the only prop used. The play crackled with imagination. Donald Duck and his nephews searched diligently for the best pumpkins; the little nephews brushed tiny twigs and spiderwebs away as they walked through the spooky woods; Witch Hazel stirred her caldron with an imaginary spoon; invisible doorknobs were turned to open equally invisible doors; and a delicious but unseen feast was eaten with gusto as Uncle Donald gave his final verdict on witches.

Each time the watching children applauded the others in a happy, relaxed manner. In fact, as they watched they seemed to be doing the play themselves. If anyone forgot a part, or hesitated very long, someone was sure to tell him what to do or say. No one seemed to mind this as the play moved along.

Fears of witches dissolved as the children recreated the adventure of Donald Duck and the Witch. Quiet Patricia said proudly, "I'm going to be Witch Hazel at Hallowe'en." Nothing daunted, Alfred, big and bold, declared that if he saw a witch on Hallowe'en night he would say, "Hey, are you Witch Hazel?" It even con-

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Miss Kolbe is a teacher in San Jose, California.

tributed to number understanding. One little boy was heard to exclaim, as he went out to recess with a friend, "Let's find three more and play Witch Hazel!" Sev-

eral classes since have had fears allayed and developed a new appreciation of Halloween adjectives as they played their roles.

GEORGE D. SPACHE

## New Approaches to Research in the Language Arts

I would like to point out several areas particularly related to reading and spelling in which I believe there is great need for further research. These areas include first, higher level or mature reading skills such as skimming, scanning, critical reading, and the handling of propaganda material. The second area is that of individualizing instruction in reading to the peculiar learning aptitudes of the individual pupil. A third area is the investigation of the impact of parent-child relationships upon a child's success in reading. In the area of spelling, we must explore the reasons for pupils' tendencies to misspell.

### *Mature Reading Skills*

In his recent book, *Maturity in Reading*, Dr. William S. Gray demonstrated one way of exploring the reading skills of mature, competent readers. He devised a number of somewhat subjective scales for evaluating such aspects as breadth of reading, degrees of interest, time spent in reading, purposes for reading, uses of reading, etc. His study was basically an exploratory one to describe the characteristics of good readers rather than to devise a series of instruments for measuring their reading performances. There still remains a great need for a number of tests measuring the higher level reading skills. Such tests

might be used with high school and college students as well as general adults.

Why do we need *more* tests? What types do we need? We need carefully constructed tests of the word sample type which would yield more specific information than the common tests now available. Most current tests measure only rate and comprehension in various kinds of reading matter, and general breadth of reading vocabulary. While this information is useful, it is entirely inadequate for planning a comprehensive remedial program.

We still need to know whether the individual can change his rate in keeping with the kind of material he is reading or studying or the purpose for which he is reading. We want to know whether an individual can skim rapidly over a relatively long selection to secure main ideas and general impressions. We want to know how long he takes to recognize the organization of a passage and to find fine details that are imbedded in the context. We want to know exactly how he studies difficult material in order to help him improve his efficiency and conserve his time. At the

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moment, we can discover these facts only by time-consuming interviewing or observation of the student.

In the area known as critical reading, we need tools to measure the ability to suspend emotional reaction to provocative material while carefully evaluating the author's presentation of the facts. We would like to know whether the student can detect bias or prejudice in various kinds of writing and whether he can detect the techniques by which the propagandist attempts to sway the thinking of his audience. These are a few of the higher level reading skills for which we have no quick evaluation procedures.

We have recently attempted to construct a test which would approach some of these problems. Our instrument is called The Flexibility Test and by means of a work-sample measures the ability to skim, to scan and to read thoroughly in difficult material. We have found it a very useful measurement tool and a stimulant to students' thinking about their own reading skills. However, a great many more such studies are needed.

#### *Individualizing Instruction*

Despite the fact that we have evolved what is probably the most effective method of reading instruction ever devised, we still fail to teach about fifteen per cent of our pupils to read successfully. Several years ago we began the exploration of this problem of why so many children fail to learn to read despite exposure to what we would consider basically good instruction. We devised a series of teaching lessons which would reveal just what method of reading instruction seemed most appropriate for each individual pupil. Setting aside our

preference for the visual method, we now attempt to determine the pupil's relative learning by this method, by a highly phonetic approach, by the kinesthetic or tracing method, and by a method combining all three basic methods. This Learning Methods Test, as it is called, was thoroughly standardized by Dr. Robert E. Mills of Fort Lauderdale, Florida and is now available from him. It was reported in an article in the Elementary School Journal of January 1956.

Despite this beginning, there remain several unanswered problems which we are presently exploring. How can the average classroom teacher who must work with groups rather than individuals quickly evaluate pupils' aptitudes for learning to read? Can a group form of the Learning Methods Test be devised? Future questions that must be answered are: Having identified what appears to be an appropriate method for a pupil, how long should this approach be followed? Some methods, such as the phonic and kinesthetic are laborious and time-consuming. Can these methods gradually be modified into the more rapid visual approach? How long should we follow the indications of the Learning Methods Test? Although we now may be able to fit our method to a pupil's peculiar learning aptitudes, we still need to know a great deal more about this whole problem.

#### *Parent-Child Relationships*

There has been very little research on the significance of parental attitudes and practices upon children's academic success. We do not know, for example, how much or *how* parental attitudes toward their child's reading may contribute to a reading

disability. Probably most reading diagnosticians believe that the family attitude toward schooling, toward reading as a useful skill, and the extent of reading and use of books by the family influences the child's success in reading. In other cases of reading disability, we all have seen the situation complicated by sibling rivalries, by parental rejection of a child who falls short of parental expectations, or by ambivalence or oversolicitousness, of the parents. There has been strong confirmation of the significance of these elements from the fields of child psychiatry and child guidance but little exploration of them in cases of academic difficulties.

Recently we learned that an instrument for exploring parental attitudes was being studied at the National Institute of Health. This instrument is basically a group research tool for exploring more than twenty facets of parental feelings and hence, indirectly child-rearing practices. PARI, as it is called, is based upon the hypothesis that parent-child relationships are determined mainly by parental feelings. Moreover, the evaluation of present attitudes is much more accessible than observation of child-rearing practices which occurred some time earlier. We have just begun to use this inventory in the hope that it may reveal some differences between the parents of children who learn to read successfully and those who fail.

In addition to this, we are experimenting with the Rosenzweig Picture-Frustration test, a measure of the individual's handling of conflict situations. We give the adult form to the parent to evaluate his personality, and the child edition to the poor reader. Then we also give the child edition to the parent and ask him to

respond as he thinks his child would. We hope soon to construct a very similar test in which the parent would respond as though he were the adult in conflict with the child. Thus we hope to secure some insights into the personality of both the child and the parent, and the relationships between them, the parent's understanding of his child's behavior, and some insight into the way the parent acts when in conflict with a child. Here again we hope we may find some clues to the etiology of reading disability in the home.

### *Spelling*

In the area of spelling, there are very few practical diagnostic tools. For example, we do not know how to determine why a person exhibits certain misspelling tendencies. We have evolved a Diagnostic Spelling Errors Test which enables us to secure quickly samples of the pupil's tendencies to misspell by any of thirteen types of common errors. We have made studies based on this test of the characteristic errors of good and poor spellers. But there are still many unsolved questions in spelling diagnosis.

We have the impression that poor spellers are weak in knowledge of word structure, syllabication, phonics, and in use of word attack techniques. But adequate tests of these abilities are lacking. Poor spellers probably use inappropriate study methods but we can determine this only by subjective observation. We still don't understand why some very good readers are poor spellers or why some students who read fairly well spell so abominably. Moreover, remedial materials are scanty in spelling, particularly those which would help an individual overcome his peculiar misspelling tendencies. Thus there remains

a great deal to be done in spelling diagnosis and in preparing remedial materials which are keyed to the individual's misspelling tendencies.

### *Summary*

I have tried to point up four major areas in which new tools and further research are needed. Of course, there are

many other opportunities for pioneering research in these segments of the language arts, as the other speakers have mentioned. But we feel very strongly that classroom teachers may make a distinct contribution if they explore these areas of mature reading skills, individualizing reading instruction, parent-child relationships, and understanding the poor speller.

WILMA FELTON

## The Values of Workbooks in a First Grade Reading Program

There is little experimental evidence to support the wide use of workbooks in a first grade reading program. All basic reading series provide workbooks beginning with readiness books. Workbooks are welcomed by the majority of teachers with large classes as seat work that can be done independently. They are criticized by some school people as repetitious and mechanical. This article reports a two-year study of workbooks by a first grade teacher.

### *Strengths*

The majority of teachers who endorse the workbook list these worthwhile features: (1) There is sequence and they encourage developmental reading skills. (2) They are a help to children who have been absent. (3) They diagnose possible difficulties. (4) They test achievement. (5) They supply an opportunity for self-competition. (6) they provide a record of a child's progress.

Perhaps a smaller group of teachers question the value of workbooks for all children and feel that this device does not

fit in with all that we know of child development and the learning process. This group questions the workbook material, the workbook techniques, and the time required for their proper use.

### *Weaknesses*

Some of the specific criticisms of workbooks are as follows: (1) The workbook material is usually boringly factual and limited. It neglects interest in science, geography and human relations. (2) In many workbooks the whole-part-whole psychology of learning is violated and the meaning approach to reading is neglected. (3) A child's pleasure in reading is often sacrificed to objective approaches that are unimportant. (It is unlikely that the circle and line directions really teach children to think, but instead may give them the idea that there is a clear and simple solution to all problems through this method). (4)

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The mechanics of reading are emphasized and word recognition is often given precedence over accurate comprehension. (5) If the workbook techniques are too complicated for a child to work independently, (and they are for at least the bottom third of the class) the workbook will have little value for that child. (6) Workbooks require much time for a daily check-up and the necessary follow-up. Much supervision is required as most children can not work alone. (7) Unless the use of workbooks is carefully paced for independent work and the time with them controlled they may easily monopolize the day and leave no time for a variety of creative activities.

### *Procedures*

To check on these opinions, a two year investigation was planned. It was the purpose of the study during the first year to (1) evaluate the content of certain first grade reading workbooks; and (2) to determine the progress made by three first grade classes using the books, with special reference to the achievements in comprehension, vocabulary and auditory skills found in most workbooks. In the second year the study followed the same plan but included an average group which used no workbooks. This class, with the same teacher as in one class the previous year, was taught to read without pre-primer, primer or first grade workbooks. Dittoed work type reading sheets were not used. The emphasis was on wider use of library books, more opportunities for independent reading and more.

This study involved 76 children during the first year and 75 children during the second year in the three first grades of Riverside School, San Pablo, California. At

the beginning of each school year the first grade children were grouped in three classes on the basis of results of the Detroit Intelligence Test for Beginning First Grade. All classes used the same series of readers as the basic text with the same supplementary materials from three other series. All classes in this experiment were under the pressure of double-session teaching and attended school from eight to twelve the first semester and from twelve to four the second half of the year. The daily schedules and class room environments were similar. During the first year all teachers used charts, number ditto work and a wide variety of commercial and teacher-made work sheets. Workbooks that accompanied three reading series were used in these three classes. During the second year two of the three classes used these materials.

The socio-economic background of the children in this study is middle and lower class. On September 1st the chronological ages of the children for 1954-1955 ranged from 5-9 to 7-9. The mean was 6-5. For 1955-1956 the chronological ages ranged from 5-6 to 7-2 and the mean was 6-3. For the first year the mental ages ranged from 3-7 to 8-1 with a mean of 6-2. In the second year the mental ages for the two regular classes ranged from 4-2 to 7-10 with a mean of 6-5. The mental ages for the experimental class ranged from 4-11 to 7-2 with a mean of 6-4.

During the first year in an analysis of workbook content it was found that the authors were in general agreement on the basic reading aims. Some of the series strove for a single purpose to a page, while others intended that many reading purposes should be achieved in one process.

The general categories for all workbooks included comprehension, word recognition, visual and auditory discrimination and kinesthetic skills. The series vary in their emphasis on categories and as they moved into the workbook for the first reader the basic philosophy of the authors was more clearly indicated. This division in theory appeared most clearly in emphasis on vocabulary recognition and memorization, or vocabulary comprehension through the whole-to-part approach.

### *No Workbooks*

During the second year of the study one class of the seventy-five children involved were taught to read without the use of workbooks. This group included twenty seven children who remained throughout the year. All of the seventy-five used a readiness workbook at the beginning of the year. In the experimental (no workbook) group the seatwork for the pre-primer period consisted of commercially prepared number work, the opportunity to illustrate the experience chart of the day and the requirement to follow some simple reading directions from the blackboard. These reading activities were selected from the abundance in the teacher's manuals and were related to the particular daily lesson. The three reading groups rotated from the reading circle to the seatwork for the day on to some quiet activity such as puzzles, reading games, easel painting or library.

As the children became more interested in writing they copied the daily language or experience chart and made an illustration for it. They wrote letters to the sick, special thank-you letters, and a weekly class newspaper. Good personal stories be-

came charts. Some of the favorites for extra blackboard seatwork were riddles to solve and illustrate, color games to follow and simple directions for making something familiar.

The omission of workbooks made it possible for the class to do other things in the language arts. There was time for discussion of the daily story and time to follow most of the oral games in the manual. The class shared more ideas and experiences. Favorite library books were selected by the children every day which the teacher would read to the class. There was story telling and choral verse. There was time for dramatization. This increased use of oral language may have enlarged vocabularies, enriched experiences and created a desire to read. More independent thinking seemed to be an additional result of this increased use of oral language.

Initial sounds and rhyming endings were taught through poetry, games from the teacher's manuals, games from *Reading Aids Through the Grades*, by Russell and Karp, and through the use of the record album, *Let's Listen*, (Ginn). Additional listening lessons were selected from the plans of the San Pablo speech teacher, Mrs. Laura Blethen. In the fall the class made booklets for beginning sounds with dittoed letters of the alphabet. In the spring about two thirds of the class made a second booklet for the beginning sounds using cut outs from magazines.

Through the year social study booklets were made which consisted of group stories with individual cover designs and illustrations. The booklet topics were, "Our School", "My Family", "A Home I Would Like" and the "Zoo Families".

This class read and discussed *The*

*Weekly Reader* in a group situation. They also had time to read *The Wonder World of Science* readers which opened a new field to many of the children and furthered the existing scientific interests of others.

There was time for more independent art work and there were correspondingly superior results. Supplies were made available following instructions in a new media and the children took turns experimenting individually.

Many interesting books were brought to the room at least once a month. In the spring the children chose their own books from the main library in addition to those they were selecting from the class room supply. Interest was high and from one to sixty books were checked out by each child in the class. How much this circulation of books had to do with the actual reading achievement of each child is hard to determine. The majority of the group taught without workbooks progressed happily in their free choice of reading and in the use

of many books. The greatest gains for this group was perhaps the chance for independent reading on their own level, at their own speed and at their own pleasure. This class, more than any other the writer has taught, had real feeling for books and what books could give to them.

### *Quantitative Results*

At the end of both years a series of tests was selected to check on the progress of the children in this study. Since all workbooks emphasized word recognition, comprehension, initial consonants and rhyming, a series of tests for these areas was selected. Gates Primary Reading Tests, Types I and III were given for vocabulary and comprehension. Gates Auditory Tests for initial consonants and rhyming were given to check auditory discrimination. All tests were group tests with the exception of the Gates Auditory Tests which were given individually. The test results are as follows:

Table I  
SCORE DATA FOR GATES PRIMARY READING TEST TYPE I  
(WORD RECOGNITION)

Test Results For The Years	1954-1955 3 classes N = 76	1955-1956 2 classes N = 48	1955-1956 1 class (no workbooks) N = 27
Range of Raw Scores	0 to 47	0 to 45	3 to 45
Range of Reading Ages	6-3 to 8-9.2	6-5 to 8-9	6-6 to 8-9
Mean Reading Age	87.6 mos.	89 mos.	88.5 mos.
Mean Reading Grade	1.95	2.10	2.05
Standard Deviation	7.8	14.	8.8

Table II  
SCORE DATA FOR GATES PRIMARY READING TEST TYPE III  
(PARAGRAPH COMPREHENSION)

Test Results For The Years	1954-1955 3 classes  N = 76	1955-1956 2 classes  N = 48	1955-1956 1 class (no workbooks) N = 27
Range of Raw Scores	1 to 26	2 to 25	4 to 22
Range of Reading Ages	6-7 to 9-3.5	6-7.5 to 9-0.5	6-8.5 to 8-7
Mean Reading Age	88.2 mos.	86 mos.	87 mos.
Mean Reading Grade	2.00	1.90	1.95
Standard Deviation	7.18	4.2	4.5

Table III  
SCORE DATA ON GATES AUDITORY TEST FOR INITIAL SOUNDS

Test Results For The Years	1954-1955 3 classes  N = 76	1955-1956 2 classes  N = 48	1955-1956 1 class (no workbooks) N = 27
Range of Raw Scores	1 to 12	4 to 12	6 to 12
Mean Raw Score	8.24	9.3	9.4
Grade Norm	2.8	3.3	3.3
Standard Deviation	3.01	2.3	1.10

Table IV  
SCORE DATA ON GATES AUDITORY TEST FOR RHYMING

Test Results For The Years	1954-1955 3 classes  N = 76	1955-1956 2 classes  N = 48	1955-1956 1 class (no workbooks) N = 27
Range of Raw Scores	0 to 12	2 to 11	1 to 11
Mean Raw Score	7.2	7.1	7.8
Grade Norm	2.4	2.4	2.6
Standard Deviation	2.71	2.70	2.43

#### *Interpretation of Results*

The quantitative findings in this study show much the same achievement for

workbook and non-workbook pupils. Probably the specific effects of workbooks on achievement are inconclusive because there

are a great many factors that contribute to success in reading. These influences such as readiness, the child's motivation, teacher and parent pressures and responsiveness to varied reading techniques are much too complicated and inter-related for one to be able to state that success or failure is due to a single technique. The test results indicate that reading can be taught with or without workbooks. The many variables in this experiment such as class turnover, small sampling, the varied uses of the workbooks and the differences in teacher philosophy make these findings merely indicative of the necessity for complete, detailed studies.

Most children like the workbooks, especially when there is sufficient variety. With careful use there can be a state of eager self competition in a child, rather than a state of bewildered frustration. On the other hand, workbooks in the first grade may not be of value to anyone except possibly to the teacher. The 27 pupils who did not use workbooks were unaware that they were missing anything even though many older brothers and sisters had been bringing them home regularly.

In 1954-1955 all classes in the advanced reading groups used one more workbook than those in the slower reading groups. If workbooks are a substantial aid in reading achievement the test results with these children should have shown greater advancement. However the extra workbook did not produce relatively higher test results in specific reading skills.

The wide use of workbooks indicates that they do have a great many worthwhile features for large first grade classes. If this type of seatwork is to be used it is more economical and probably wiser to use material that is properly organized by experts in primary education, instead of resorting to unscientific, unsystematic teacher-made material. Because the better workbooks use every known method for the improvement of reading, probably every child should have the opportunity to do some pages in them.

So that the workbook may not dominate the school day it might prove more effective if it is used optionally. Instead of a regular daily follow-up of the reading lesson the teacher, without guilt feelings, should feel free to select workbook material suitable for the needs of the particular group and to ignore certain other pages. The parents like to be in touch with the daily progress of the child and perhaps a daily worksheet could be scrutinized by them now and then when they would not take time to acquaint themselves with a workbook as a whole. Such public relations are part of parent education regarding the school program. Perforated pages of material with varied activities, easily removed as single sheets should prove challenging and interesting to both the children and the teacher. The teacher could then use the workbook as an additional tool, rather than a required "cure-all."

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## More Than Plot

To work as a teacher with the gifted child is a thrill. He is the one who takes the idea the first time it is presented, incorporates it into his own thinking, and changes it into something fresh and interesting. My field is reading and the library, an area in which I have felt that children are too much concerned with plot and excitement to the exclusion of deeper meanings available for the searching. In order to see what mentally gifted children could deduce from their reading, I experimented with a group called "Enriched Reading."

This was possible in our *Special Needs and Interests* program operated in seventh and eighth grades, in which for one period each day we group children rather homogeneously. There are classes for those who are weak in handwriting, grammar, spelling, or mathematics. Opportunities are also offered to learn typing, to work in art or shop, to have fun in science or dramatics, or to assist in the lower grades. The groups change every nine weeks so that every child has a variety of experiences, and can have at least one choice that satisfies his interests even though he has needs that must be given attention first.

My reading group was composed of eighth graders whose IQ scores ranged from 114 to 148. All of them liked to read but some were still choosing books below their ability. We began by talking about the possible levels of reading, from skimming quickly to see what happened, to looking for the author's purpose. Their attention was directed to what they came to call "the hidden meaning" of the story.

The idea was developed that if a book is really good the reader has added something to his understanding or knowledge because he read it. This may be an insight into human nature, a new angle on life, or just pure delight in words. The group agreed to choose their reading for nine weeks from the collection of books in my office to which they alone had access. (When word got around, and others were denied the use of these titles until later, this group felt very special indeed and were eager to make the most of it!) I selected some classics, some current teen age stories, some adult titles; all of the material was high school level or above. Upon finishing a book each one was to write a brief comment on it, trying to express what he felt its value was to him. Sometimes I introduced a title by reading a chapter aloud. Sometimes we discussed a story together, bringing out value not obvious at first. Opinions often differed as to the real meaning, as in *Banner in the Sky*.

Interest grew into excitement. Books were recommended to others and were read avidly so that as many titles as possible could be explored while they had the collection all to themselves. Concentration was the deepest I have ever seen in a group. They literally were oblivious to everything around them, and some went right on reading when the dismissal bell rang. They came early before school to exchange books, and stayed late to finish them in order to get others for the week-

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end. Often they spent a long time thinking about the statements concerning the meaning, and I saw true critical faculties develop. They tested a book to find its worth. Some typical evaluations follow here.

*A Lantern in Her Hand.* Aldrich

This book was really beautiful. It was sad too. I think it may be a classic some day. It tells the life of a pioneer woman with depth and beauty. It made me feel differently toward old people when I think of all they must have experienced in their lives, as Abbie did in hers.

*A White Bird Flying.* Aldrich

I liked this book very much but it wasn't as good as "A Lantern in Her Hand". Sequels hardly ever are. It showed a modern girl faced with the same decision that faced her pioneer grandmother. It was well written and I was sorry when I finished it.

*The Old Man and the Sea.* Hemingway

This is the story of a man's struggles against a fish, which I believe to be symbolical of the feelings of all men. It is very ironical. I'd call it O. Henry if I didn't know better.

*Green Eyes.* Nielsen

I thought this was a good book but nothing spectacular. In reading it I learned how futile jealousy is and how unhappy it can make you. It seems that jealousy stems from self-pity and not being able to see another person's point of view. Jealousy is immature and when you grow up emotionally it isn't much trouble.

*The Mouse That Roared.* Wibberley

The lesson in this humorous book is plain to see. A man owes more to the human race than he does to his country.

*The Story of My Life.* Keller

Although confusing in parts, this was a beautiful and inspiring book. I don't think many people realize how miraculous it was for Helen Keller to write a book. After reading it I appreciated my sight, hearing, and voice very much indeed. It made my worries seem like nothing at all in the face of overcoming such handicaps as she had. I learned from

the book that if you try to help yourself instead of sulking, you and others will be happier.

*The Bar Sinister.* Davis

The thing that made this a great book, even a classic, is the way it proves that you don't have to have a pedigree to be a champion. This lesson applies to people as well as to dogs.

*The Little Prince.* Saint Exupéry

The story showed that there is really more to objects than meets the eye. There is more beauty in a sunset or a flower than some people think.

*A Night to Remember.* Lord

An unsinkable ship sinking, and the acts of bravery and cowardice that resulted are the theme of this book. It leaves you with a feeling of bravery and courage, while at the same time it also gives you a feeling of complete despair for the whole human race.

*A Night to Remember.* Lord

An account of one of the worst tragedies in history, this book is typical of human nature,—so certain, and yet so uncertain in the face of death.

*The Old Man and the Sea.* Hemingway

The author made a big story out of a little one. So many small details are in this story that it becomes fascinating. It is the account of a battle, maybe a battle for life. You can lose your objective but still be a winner if you have tried your hardest.

*Banner in the Sky.* Ullman

I thought the main purpose of this book was to explain that when you have a goal to attain, it loses its real value if you reach it at the expense of others. Rudi's mother also learned that she couldn't live his life for him. She could only guide him.

*How Do I Love Thee?* Waite

This is the story of a great poet, Elizabeth Barrett and her husband Robert Browning. He wrote poems too but his were not so popular. I know now why everyone likes Elizabeth Barrett's poems. They show deep thought and have so much meaning behind them that each word is like a jewel.

*My Left Foot.* Brown

This tells the story of a boy handicapped by cerebral palsy. It is an interesting and amazing book. It taught one very important lesson and that is to have faith in yourself. I feel that without it nobody would be anybody.

*Albert Einstein.* Levinger

This biography of a renowned scientist who discovered many theories in the world of chemistry and physics shows how he acts like a real man. He was a fighter in a humble and loving way.

*Sarah.* Bro

I thought this was a very good book. It stressed many points. One was that you should pick your career according to what you can do rather than by what others want you to do. Another thing I learned was that if something like death happens in a family, not to lose confidence because God is always with you.

*No Banners, No Bugles.* Ellsberg

In this book Ellsberg did a good job of telling how he went from the hottest place on earth to the muddiest. It showed how some people will repeat their blunders again and again. It also showed that "the only thing to fear is fear itself".

*On to Oregon.* Morrow

This book is a good example of spiritual ideals and the difference they make in a boy's life. It tells of a boy who finds out too late the awful way he has been treating his family.

*The Man Who Never Was.* Montagu

An interesting story about a most ingenious plot by the Secret Service to fool the Germans. It is amazing how they go about it. They seemed to be able to guess just what the Germans would think. It just goes to show that even a dead man can be temperamental!

*The Sea Around Us.* Carson

In my opinion, we will never know all the mysteries of the sea. When we get to the point that we think we know everything, the sea will change and we will have to start over again.

At the end of nine weeks I asked the members of the "Enriched Reading" class to evaluate their experience. One girl wrote:

The most important thing that I learned this quarter is to look at books in a different light. When I finish a book now I ask myself what I've learned from it, what the author was trying to put across, and how the problems and solutions in the story will help to better my life.

Another commented:

Before entering this class I read an occasional good book. Now I read constantly, finding each book from our shelf more enjoyable. Since many of my friends are in this class too, I talk about good books and recommend those I like and they do the same.

A boy analyzed it this way:

One of the things about this group that I enjoyed most was the opportunity it gave me to read better books. I also liked the reading atmosphere we had here. By writing the short comments I obtained a lot more information. The selection of books was excellent. I especially liked the classics you gave us. Some of the books I had already read and my only complaint would be that I would like the chance to read them again *for the first time!*

As a teacher I had no complaints at all. It had been an exhilarating experience to see these children understand my objectives for them so clearly. The group had completely restored my faith in reading as one of life's most valuable experiences. Their individual reactions left no doubt of the fresh, unexplored territory that lies within the minds of bright children. As teachers we must be smarter about capitalizing on it.

## Is English a Phonetic Language?

Professor Hildreth's generally excellent article<sup>1</sup> should do much toward clearing up misunderstandings about the teaching of reading. I wish, however, to discuss what seems to me to be a misunderstanding on her part about the relationship between language and writing. She says, "English is a phonetic language, even though it's inconsistent to a considerable degree." English is of course a phonetic language. But so are all languages. Language, by definition, is phonetic. Phonetics pertains to speech-sounds. All languages are composed of speech-sounds. They cannot be languages otherwise. Professor Hildreth, then, is saying a language is a language. No one would argue the truth of the statement, yet one might question the value of it. But what about "... it's inconsistent to a considerable degree"? What does this mean? What is an inconsistent language? I'm not at all sure.

I would judge, however, that Professor Hildreth is confusing *language* and *writing*. Much of the confusion in discussions of how to teach reading results from this same misunderstanding. Reading specialists and teachers should avail themselves of the facts about the relationship between language and writing as it has been established by linguistic scientists.

I believe that Professor Hildreth is saying something like this: English spelling, because it does not today unambiguously reflect the sounds of the English lan-

guage, creates a good many difficulties in teaching reading.

It is obvious that English spelling is not entirely phonetic, or more accurately, it is not entirely phonemic. Finnish, Hungarian, and Italian children have few if any spelling problems because the spelling of their language is nearly phonemic.

Language is speech. "A language is an arbitrary system of vocal signals by means of which groups of human beings interact. This definition excludes writing, gesture, animal noises, and visual and auditory and tactile code systems. . . ."<sup>2</sup> Writing derives from speech; it serves to represent speech. In the order of things speech comes first. Every language, whether it has a system of writing to represent it or not, has an easily distinguishable group of speech-sounds which linguists call *phonemes*. A phoneme is the unit of sound which makes a difference in meaning. The words *bit* and *sit* are composed of three significant units of sound, three phonemes, and differ only in the first phoneme. The contrast between the phoneme /b/ and the phoneme /s/ signals the difference in meaning between the two words. *Bit* and *beat* also contain three phonemes, differing only in the second phoneme. *Bib*, *bin*, *bid*, *bit*, *big* differ only in the final phoneme, a crucial sound distinction which contrasts meanings among the five words.

<sup>2</sup>James B. McMillan, "Summary of Nineteenth Century Historical and Comparative Linguistics," *College Composition and Communication*, Vol. V (December, 1954), p. 145.

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<sup>1</sup>Gertrude Hildreth, "Some Misconceptions Concerning Phonics," *Elementary English*, January, 1957, pp. 26-29.

The difficulty is that our twenty-six letter alphabet does not represent the thirty-three phonemes of English unambiguously.

The study of speech-sounds is called phonetics. Phonetics is a way of describing *all* the sounds we make when we speak. A phonetician can distinguish more than a hundred separate vowel sounds in English. There are, however, in English only nine vowel phonemes, nine vowel sounds which differentiate meaning. Whatever symbols we choose to represent these sounds is entirely arbitrary.

One writer has said that writing is just a set of marks that we put on paper to call to mind the meaningful noises we make when we speak. It has been five hundred years since the *gh* in *brought* has been pronounced. When *gh* was pronounced in *brought*, English was a much better spelled language than it is now. Even then, however, the selection of the symbols to represent our speech sounds was arbitrary. There is no inherent connection between the marks on paper and the sounds we make in our mouths. The importance of this fact is that reading can only be achieved successfully as it *follows* aural-oral success in language, and that the written words must be related to the sounds they stand for, rather than the other way around.

Most human beings learn to speak in their second year of life. By the time they are six years old they have mastered the basic sounds and grammatical patterns of their language. Their vocabularies as they mature will increase greatly, but the basic structure of the language they will know as well as they will ever know it. Many teachers of reading seem to be operating

on the assumption that since a child cannot read when he begins school he must first be taught his language. What the child already knows should be capitalized upon. The teacher of reading should clearly understand the relationship between writing and language and must be able to demonstrate this relationship to children learning to read. The teacher should be aware of the sound system of the language and know the consistencies as well as the inconsistencies that are present in the writing system that represents it. The teacher should also know the structural matters of the language which are omitted or are only partially represented in writing.

Inconsistencies in the spelling system should be taught systematically and analytically and with reference to a phonemic analysis of English. Elementary reading texts usually show no such concern. Hall<sup>3</sup> points out that such words as *cat*, *and*, *fun*, which are relatively phonemically spelled, appear with such words as *Dick*, *night*, *look*, or *door* which contain "silent letters," conflicting spellings for the same phoneme, and conflicting phonemes for the same spelling. The phoneme /k/ is spelled *ck* in *Dick* and *k* in *look*; /ai/ in *night* is represented by *i*, and /i/ in *Dick* is also spelled with *i*. Both the phoneme /u/ in *look* and the phoneme /o/ in *door* are spelled *oo*. The *gh* in *night* is spelled but not pronounced. Manipulating such inconsistencies sometimes tasks the linguistically sophisticated. Children learning to read and spell cannot be expected to have this kind of virtuosity.

<sup>3</sup>Robert A. Hall, Jr., *Leave Your Language Alone!* (Ithaca, New York: Linguistica, 1950), p. 197.

Choice of material for beginning reading and spelling texts should be made on the basis of proceeding systematically from the regular to the irregular, or at least the irregular spellings should be introduced systematically.

The understanding of the relationship between language and the writing system suggests that oral-language development must run ahead of reading development at all stages. "Written English," says Lloyd, "is mnemonic in its effect: it must remind us of our speech, or we cannot read it."<sup>4</sup> A rich (and systematic) experience in the *sounds* of the language would seem imperative in all reading programs.

<sup>4</sup>Donald J. Lloyd, "Grammar in Freshman English," *College Composition and Communication*, Vol. V (December, 1954), p. 163.

The findings of the linguistic scientists offer much of value to reading specialists and teachers. Fortunately these findings are beginning to appear in clear, understandable, fairly non-technical discussions. What we do not have and have need for are teaching materials which incorporate these new insights into language and language learning.

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GERTRUDE A. BOYD  
 AND  
 MYRTLE R. YOUSSE

## Role-Playing Reveals Language Levels

Oral language has long been recognized as the basic element in role playing. Recently pupils from kindergarten through sixth grade enrolled in the University of Wyoming elementary school were given the opportunity to react dramatically to the same problem story.<sup>1</sup> This problem or unfinished story was told to all grades by the same person.

The story concerned Mary and John, who were playing on a slide. Mary was a little afraid to come down the slide, so she was reluctant to start down and held on

to the sides as she descended. John was not afraid and wanted his turns to come rapidly. Annoyed at Mary's slowness, John pushed her off at the bottom of the slide and later squeezed past her on the ladder. On both occasions Mary bumped her head and was still crying when the children went into the classroom.

The usual procedure for role-playing was followed. Pupils were encouraged to participate in the discussion or "warm-up" which preceded the first dramatization and in the evaluation which followed each portrayal of the conflict on the play-

<sup>1</sup>Myrtle Rohlfing Youssi, *The Value of Role Playing as a Guidance Technique for Elementary Teachers*. Unpublished master's thesis, University of Wyoming, Laramie, 1954.

Miss Boyd is Associate Professor and Miss Youssi is a graduate student at the University of Wyoming.

ground. Through language, pupils revealed their attitudes toward the teacher, or one in authority, and toward the other children, or their peer group. The dramatizations which follow are verbatim portrayals of the problem story concerning the slide, as interpreted by pupils in kindergarten through sixth grade.

### *Kindergarten*

In the kindergarten dramatizations, the solution to the problem story was given in three or four statements. The interest span of this age group seemed to limit the role-playing to one contribution by each participant. However, the general attitude seemed to be that an apology would solve any problem, as shown by:

Teacher: What's the matter, Mary?

Mary: John bumped my head.

John: I'm sorry.

Although the roles were played four times, none of the children indicated why he was sorry. The general reaction was to show remorse through words rather than through behavior.

The specific attitudes exhibited by this age group revealed the influence of the home. For example, in two dramas the teacher said, "I'll call your mother." After one such statement Philip, who was playing John in the story, replied, "I'll run away." He looked questioningly at the child taking the part of the teacher who did not say anything. Then he continued, "I don't want my mother to give me a whipping, do I?" During the evaluation several pupils reminded Philip, "Shouldn't run away." "Then you'd get an awful whip." "You'd get lost." Even though the story endings were given in late spring, Philip still felt the need to gain attention

by evading the issue. The idea of group participation was difficult for the kindergarten children, as their dramatizations showed little consideration for other individuals in the problem story.

### *First Grade*

Although the first grade pupils were as submissive and as willing to obey as the kindergarteners were, they appeared to have a little more group spirit. None of the children playing the role of the teacher administered punishment. As was noted in the kindergarten, the problem was solved by an apology:

Mary: John hurt me. He bumped my head—hard.

John: 'Cause she was too slow.

Teacher: Why did you bump her going down the slide, John? Why didn't you let her get off first? You should've.

John: I don't know. (Pause) I'm sorry.

The role of authority was popular among the first graders. This group placed importance on the child playing the role of the teacher rather than on the solution of the problem. In one of the dramas the teacher said, "Why did you do it, John? Go back to your seat."; in another, she admonished, "Well, you should watch out for her."

In the evaluation the pupils were asked to comment on the story endings which they liked best. Comments recorded were:

"I'm sorry."

"The one that said, 'Go back to your seat.'"

"I liked it when he said, 'I'm sorry.'"

"'Cause he said, 'I'm sorry for pushing you down the slide.'"

When the group was asked why they liked the ending that says "I'm sorry", one pupil responded with, "When John hurt Mary, he was a bad boy."

*Second Grade*

In the dramas portrayed by the kindergarten and first grade children, most of the pupils exhibited acceptable patterns of behavior. Those portrayed by pupils in the second grade, however, used a form of argument in trying to justify their actions. For example:

Teacher: What's the matter, Mary?  
 Mary: (Crying loudly) He pushed me down the slide.  
 Teacher: John, why did you push her down?  
 John: She was—she was—too pokey. So I pushed her down and she bumped her head.  
 Teacher: You should wait until she gets down the slide before you come down.  
 John: Yeah, but she is still pokey.  
 Mary: I'm not either.  
 John: Yes, you are.  
 Teacher: John, go to your seat now and rest.  
 John: I'm sorry I did it, Mary.

Several children assumed a harsh, stern manner in trying to maintain their authority as the teacher. In one drama the pupil taking the teacher's part actually shook John as she repeated, "Why did you do that?" One pupil-teacher, in dealing out punishment, said, "You get over here and sit down on the chair for half an hour." In another drama it was, "John, you're going to the principal."

*Third Grade*

The pattern of problem solving in the third grade assumed several aspects. Some children asserted themselves in talking to the pupil-teacher, but excused the act of pushing; others created the impression of "feigned" sorrow as the easiest way out of the difficulty. Some of the children in the role of authority tended to be domineering; the same children in the role of a

pupil tried to resist authority. The first dramatization brought out a spirited argument, as noted in the following:

Teacher: Mary, why are you crying?  
 What happened? (She spoke in a pleasant tone)  
 Mary: (Pretending to cry) John pushed me off the slide. When I was going up, he—he pushed me off. He—he came down, and I didn't get off. I was going down, and then he came and pushed me off, and I bumped my head. He—he did it again.  
 Teacher: John, is that right?  
 John: Yeah. Mm—mm—yes.  
 Teacher: Why did you do it? (She still used a pleasant tone.)  
 John: She was going too slow. (He spoke impudently.)  
 Teacher: Was that a fine gentleman to go down and shove the girl on the ground?  
 John: No.  
 Mary: He called me a cry baby, too.  
 Teacher: Why did you call her a cry baby? (Mary continued to cry.)  
 John: (He grinned at the teacher.) I don't know.  
 Teacher: Why did you do it? (She spoke in a patient tone.)  
 John: Because she was going too slow.  
 Teacher: Well, that's not very nice. Do you think so, Mary?  
 Mary: No, I don't think that's nice. (Very long pause.)  
 Teacher: I ought to send you to the principal after school.  
 John: Don't do that.  
 Teacher: Why? You deserve it, don't you?  
 John: Ummmmmm. (He seemed to be pondering this.)  
 Teacher: Yes, you do.  
 John: Uh—ah.  
 Teacher: Why do you say that? You shoved her off the slide, didn't you?  
 John: Yeah. (Pause) She was going too slow. (His manner suggested that he was justified by his excuse.)  
 Teacher: Go to the principal after school.

There was evidence of increased maturity toward responsibility among the

third graders. In the several versions, the pupil assuming the role of the one in authority, did not judge John on the strength of Mary's accusations. She asked him to explain his behavior.

In one drama the first response to the pupil-teacher was an excuse, "Well, she was going too slow." When the pupil-teacher indicated that she wouldn't accept this excuse by saying, "That wasn't a nice gentlemanly thing to do." John indicated a change in his thinking with the response, "Well, I guess it wasn't too nice, except I wanted some turns."

#### *Fourth Grade*

In the fourth grade, evidence of the ready apology so common among the younger children had disappeared, but the argumentative quality was increased. While the problem story provided a good opportunity for acknowledgment of error, the offending child was prompted by the pupil-teacher before he could bring himself to say, "I'm sorry." The second dramatization brings this out.

Teacher: What's the matter, Mary? Why are you crying?

Mary: John pushed me off the slide.

Teacher: Why did he push you off the slide?

Mary: I don't know.

Teacher: Well, call John over here, and I'll ask him why he pushed you.

Mary: John, the teacher wants you.

Teacher: Why did you push Mary off the slide?

John: Well, she's such a slow poke and never hurries fast.

Teacher: Well, maybe she was being careful.

John: Well it's not too steep and it's fun to go fast.

Teacher: We shouldn't push someone. You might hurt her back. (Pause)

Mary: He pushed me twice.

Teacher: He did? What do you have to say to that, John?

John: Well, I didn't see her when she was at the bottom. She should get out of the way faster, too.

Teacher: Why, you should look, John.

Mary: You're not blind, are you?

John: No.

Teacher: Why did he push you the second time?

Mary: Well, I was just about ready to go up the slide the second time, and he pushed my head again.

Teacher: Do you think that was very nice, John?

John: No.

Teacher: Why don't you tell her you're sorry?

John: I'm sorry.

Mary: Well, it's all right, but it still hurts.

Teacher: You can go back, but don't do it again.

John: O.K.

There was evidence of fair play in the portrayals of the fourth grade. Those playing the role of the teacher seemed to realize that they needed to know all the facts of the incident in order to make a fair decision. Each pupil-teacher gave John a chance to explain his actions but seemed to believe Mary's accusation that John was the one involved. In the evaluation one pupil brought out the need for fair play by saying, "Teacher must solve the problem but be fair to all."

As the age of the pupils increased, the comments of the pupils during the evaluations became briefer. At the same time the conversations between pupils during role playing became more extensive.

#### *Fifth Grade*

The fifth grade pupils who played the roles of children seemed better able to face the problem than those of younger age levels. The pupils playing the role of the

teacher seemed to know what constituted good behavior and fair play. The need for punishment and for apology is shown in this dramatization.

Teacher: What happened on the playground, Mary?

Mary: John bumped into me.

John: What?

Teacher: Do you have anything to say for yourself?

John: She went down the slide too slow, and—and I wanted to go down fast, and I hit her and knocked her off the slide.

Teacher: Was that a nice boy?

John: No.

Teacher: Mary is Mary and you are John. If Mary wants to come down slow, it's her business. You can wait, can't you?

John: Yes. (Pause)

Teacher: What do you think we ought to do?

John: I don't know.

Teacher: We have taken about fifteen minutes to discuss this. I think you'll have to stay after school tonight—to make up the time.

Mary: I think he ought to stay out of the play period for a whole week.

Teacher: We'll see about this. John, what else do you think? Do you think you should stay off the play period?

John: I don't know.

Teacher: We'll try you one more day. If it doesn't work then, why, I don't think there will be any more play period for John.

John: O.K. Sorry, Mary.

Mary: All right.

In the several dramatizations of this story, the pupils who played the role of the teacher gave the accused boy a chance to explain. None of the boys who played the role of John tried to escape punishment by denying his guilt. In the evaluations the pupils seemed to understand and appreciate the fact that the teacher must consider both sides of the question. Furthermore, they expressed the opinion that the punish-

ment should be just and should match the offense in severity. As one pupil expressed his opinion of the portrayal, "I thought that was pretty good. The teacher wasn't cross, and neither was she on John's side. She just talked firm. The problem for the teacher is a difficult one in this story."

### *Sixth Grade*

There was a note of silliness in dramatizations of the sixth graders, as role playing gave them an opportunity for tension release. In acting, John could talk back to the teacher without having to think about the consequences; he could release stored up resentment without having to suffer from repercussions. In the following dramatization, John uses his chance to good advantage to get some resentment against a teacher out of his system without bringing harm to himself or to the teacher.

Teacher: What happened, Mary?

Mary: Oh, that John. He pushed me off the slide, and then he pushed me aside.

John: Well, I wanted my turn.

Teacher: Is that true?

John: Yeah, but she's so slow. Heck, she gets right in my way. What else could I do?

Teacher: You can wait your turn. (Teacher spoke sternly.)

John: Oh, I'd be there all night.

Teacher: What if you were the one that got pushed off? What would you think about that?

John: Well, I wouldn't be.

Teacher: You might be. Suppose you were the one?

John: I'm not supposin'. Besides, nobody would push me off.

Teacher: They might, John.

John: Yeah?

Teacher: I'll let you off a little easier this time, but next time you're going in and see the principal.

John: Well?

Teacher: Never mind. You better apologize first.

John: I'm not going to apologize.

Teacher: You better.

John: Well, if she hadn't been so slow.

Teacher: I know, but you're going to 'the principal, if you don't.

John: I'm not either.

Teacher: Apologize. (His voice became louder.)

John: I'm sorry—but if you go slow again, I'm going to—

Teacher: You're going to stay in during your play period for the next week.

John: Why?

Teacher: Remember the next time. You are getting off this time. Mary, go down to the nurse and see if your head is O.K.

In this dramatization the pupil-teacher, a boy, refused to accept John's excuses and alibis. It seemed to be very difficult for the pupil taking the part of John to apologize, but the pupil-teacher gave no quarter until he heard, "I'm sorry." Both the attitude and tone indicated John's lack of remorse. He continued to splutter in spite of the threat of the pupil-teacher to take away his play period for an additional week.

### *Language Values*

Role-playing a problem story gave the children a vehicle for oral expression which no other medium could. Moreover, the unfinished story set the mood for the characters; the background of experiences stimulated questions and responses; the comment of a character set the pace for an expression of flippancy or of deep feelings.

The dramatizations at the various age levels revealed the degrees of social adjustment, attitudes toward teachers and pupils, and the sense of justice and fair treatment which these pupils had developed. In each version the role of the teacher served as an instrument for the portrayal of increasing maturity of judgment toward the problem to be solved; the roles of the pupils were means for expressing behavior patterns based on past social experience. As a technique for promoting oral expression, sociodrama brought to the fore individual differences in vocabulary development, in logical reasoning, in the length of dramatizations and in the complexity of situations handled.

### BY WAY OF INTRODUCTION

(Continued from page 354)

who writes the appreciation, is himself a renowned research worker, writer, and lecturer on reading.

With this issue, our department, "Windows on the World," formerly edited by Professor Patrick Hazard, now appears under new management. Miss IRIS VINTON, director of the publications department of the Boys' Clubs of America, has generously consented to carry on Mr. Hazard's pioneering work. Miss Vinton is an experienced editor, and author of numerous books and articles, including *The Story of Robert E. Lee*, *The Story of Stephen Decatur*, *The Story of John Paul Jones*, *Longbow Island*, and many others. We welcome her as a distinguished colleague, and express thanks to Mr. Hazard for his contributions to *Elementary English*. Readers will be glad to know that Pat Hazard will edit a special issue of *Elementary*

*English* on children and TV.

The National Council of Teachers of English will hold its annual convention this year in Minneapolis at Thanksgiving time. A look at the program in this issue should convince everyone that it will be a most rewarding meeting. The only frustration we anticipate is the difficulty of being in three or four section meetings at the same time. Come if you can!

The popular department, "The Educational Scene," edited by Professor William A. Jenkins, will resume in November. And it's good to have May Hill Arbuthnot back after a well-deserved vacation. Meanwhile many thanks to Professor Harriet G. Long for her generous and able editorial leadership in Mrs. Arbuthnot's absence.

## Dramatic Interpretation in the Elementary School

Each day the elementary teacher is faced with a day crowded to overflowing with the many, many activities considered essential to the growth of the child. She has to make her decision, not what is important or unimportant, but what is of prime importance. In the field of Language Arts the tendency in most instances is to slight dramatic interpretation. In dramatic interpretation, the teacher sees the consummation of her time, and fails to see the values resulting from such activities. Many results appear to be intangible, incapable of being measured, unless a long range view is taken.

Through this medium of Language Arts we can have real situations necessitating oral expression, involving the careful choice of words essential to convey the correct and proper meanings to the audience. In dramatic interpretation the child learns to free himself from fear and develops spontaneity, enthusiasm and animation—He feels the demand for enunciating clearly and projecting his voice with feeling in order that he communicate intelligently and meaningfully to his audience.

From an adult's point of view the very idea of being able to project one's self into another's role demands such things as: an untold amount of language arts skills, a wealth of knowledge of cultural background, a keen insight into various eras of history, a store house of imagination, a feeling of inner emotions, a deep apprecia-

tion and sympathetic understanding of beliefs and feelings. In other words, a projection worthy of commendation requires not simply a repetition of lines, but a meaningful interpretation of the character portrayed, necessitating much reading and thinking, as well as the choice of words and clarification of meanings.

The classroom teacher needs to recognize this. If she is to develop creativeness, she must be creative and resourceful herself and always alert to grasp any opportunity which presents itself from the child's experience. Children love to dramatize, project themselves into the roles of others and make real, vicarious situations and events. They enjoy using their imaginations to create new characters and imaginary personalities. The classroom teacher is frequently deficient in ability to set the stage, and offer real guidance, in order that the child can do a job at least one step above his own interpretation. It may be that the teacher wants her production to become a finished product, or so close to one that she fails to make available frequently enough for all of her children such an excellent and enjoyable medium as creative dramatic interpretation, through which she can improve to an unlimited degree speech, reading, voice, writing, and oral expression.

Natural talents play a large part in the success of an oral production. Fre-

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quently, more opportunities are available to those who have already played large roles or who can do a good job with little assistance. The shy, retiring and reticent child is content to play no role at all or feels more secure when performing such a role as a curtain puller. He wants to be protected from being the center of attraction, though, inwardly, he covets the role of the hero or the heroine.

To gain the most from a dramatic interpretation, the audience must be appreciative. It is chiefly through the approval of the audience that the child gets satisfaction, gaining for himself more poise, confidence, and a freer interpretation. The audiences should range from groups within a class, to another class or classes, and finally to the entire student body. When the entire school is involved, either as an audience or as participators, varying degrees of desirable outcomes are obtained, and in some situations one type of listening audience guarantees greater rewards than another.

I have in mind a situation in my classroom which occurred several years ago, and which may never occur in this community again. There were a number of nationalities represented in the parents and grandparents of the members of the class. This did not work for a good social environment, in spite of the fact that no visible hatreds were displayed in the classroom. Certain children were not invited to join the after school dancing classes or the Friday skating club. There was a marked breach between members of the group in all after school activities. This was beginning to be noticeable during the school day.

When it came time for our scheduled

assembly program, we had to decide what we would do. I remarked to the group that we had an especially interesting group that year, and that we might plan a program quite different from any that had been given, one that might never be given by a class again.

First, I asked how many were born in America, how many had parents who were not born in America, how many had grandparents who were not born in America, and lastly, how many didn't know where their ancestors were born. Everyone became interested and all agreed to find what they could about their ancestors.

As a result of this inquiry, we learned that parents and grandparents came from England, Ireland, Italy, Germany, France, Spain, Norway, Canada, Armenia, and one child traced his ancestry to the Indians. I suggested that maybe, since we had such a variety, most unusual for the community, it might be interesting to plan our assembly program around this, hoping that I might be able to give a better understanding of different cultures, enrich the learning situation, and improve the atmosphere in and outside the classroom.

The group decided that each child of foreign ancestry could go to his home to get information on how the home lands of his parents and grandparents were different from America, how they dressed, what they ate, what they did for a living and anything that might be of interest to the group.

When it came time to report to the group, the children were filled with excitement, their reports were teeming with interesting facts, they were overflowing with rich experiences, and indeed, were stimulating and motivating to the rest of the

class. For once, these children were the centers of interest, frequently, having to stop and answer questions from listeners who really wanted to know the answers.

Our next problem was how could we use this interesting material and work it into our assembly program, in order that others could enjoy it. Various groups went into huddles, and suggestions from all went into the program. We agreed that the one with the Indian ancestry was the only true American, and he would have the privilege of greeting all those who put their feet on American soil for the first time. We agreed that the only difference we found, as far as the term "American" was used in regard to the early settlers, was their time of arrival on American soil. We decided to let the early settlers have charge of the "Melting Pot" and decide what cultures they would absorb and what they would discard. This proved a most challenging discussion for here certain values had to be determined. The children with the most recent foreign backgrounds had the privilege of doing what they thought and felt would be the best representation of their culture. This required much help from parents, not only in what to do, but such things as dress and foreign pronunciations. When each member presented his plans to the group, the plans were discussed, and helpful suggestions offered.

With a painted backdrop of New York harbor, showing the skyline, the Statue of Liberty, ocean liners docking with immigrants disembarking, we had the characters from each land, after a carefully planned introduction by a member of the group, enact through speaking, dancing, singing or narration his contribution. The French

girl presented the Statue of Liberty to Uncle Sam, the German girl sang in German, an old lullaby, the Polish girl did a Polish folk dance, the Irish pupil danced a jig, the Norwegian girl organized a group and showed them how to play a Norwegian game, the Spanish boys played the guitar and sang in Spanish, and the Armenian girl displayed a valuable Armenian rug and told something of the history of rug making in Armenia. Finally, they were all put in the melting pot and came out Americans, but still proud of their native cultures.

Nothing helped to break the social barriers in the group more than this program. The shy Armenian girl became the popular girl, and more so each day after some of the children visited her home and found all kinds of beautiful objects they had never seen before, but which she knew all about and could explain to her guests.

This was a polished program, but planned by the group, polished because each actor had a real purpose and did a magnificent job in projecting himself into a foreign culture, which hitherto fore had given him a sense of inferiority and insecurity. The entire group gained first hand intellectual, social, and cultural concepts of other groups and likewise, changed their attitudes from those of intolerance, dislike, and cynicism to attitudes of admiration, tolerance, and understanding.

Everyone planned, suggested, cooperated, and participated, all working unconsciously toward a better relationship within the group and individually broadening their horizons, and enriching their abilities.

To the teacher this program offered  
(Continued on page 424)

## Pioneers in Reading II: Arthur Irving Gates

Arthur I. Gates has always been interested in the facts of human behavior. When he was a graduate student at the University of California in 1914-15 his desire to get at the truth caused an adventure in exposure of fake psychology. A famous magic and "mind-reading" act of the time was playing at a nearby theater. First Arthur Gates and two other students visited the performance and took complete notes. Diagnosis and careful planning ensued. Shortly after, he and the other members of Lambda chapter of Phi Delta Kappa again visited the performance. The students of the educational fraternity distributed themselves throughout the audience and took turns jumping up to expose each trick as it was performed. The magician grew more upset. In final desperation he shouted "smart alecks" at his tormentors—but the truth about the "magic" was demonstrated.

The desire to get at the facts has characterized most of Arthur Gates' professional work, a career marked by wide ranging interests and tremendous productivity in general psychology and educational psychology as well as in study of reading problems. This history had its beginnings in the public schools of California, continued with undergraduate work at the University of California, Berkeley, an M. A. degree from the same institution in 1915, and a Ph.D. from Columbia University in 1917. From that date Professor Gates has been actively associated with Teachers College, Columbia, in the different academic ranks and in various admin-

istrative posts culminating in the directorship of the Division of Foundations of Education in the College. At present he is Supervisor of Research of the Teachers College Institute of Language Arts. Outside the college he has been active in many professional organizations and has been president or chairman of such groups as the American Educational Research Association, Section Q of the American Association for the Advancement of Science, and the division of educational psychology of the American Psychological Association.

During the forty years of his professional career Gates' output of research and writing has been enormous, with about two hundred titles to his credit in books, articles, yearbook chapters, and other publications. These include many contributions in general psychology such as early monographs on memory, on variations in efficiency and on different phases of learning. In educational psychology his books include *Psychology for Students of*



Arthur Irving Gates

*Education* (First published in 1923), *Elementary Psychology* (1925) and *Educational Psychology* (with Jersild, McConnell, Challman) (1942) books in which many of the teachers of America first became acquainted with educational psychology.

In the field of reading instruction Gates' original researches and wide-ranging writings have made him one of the most influential

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Dr. Russell is Professor of Education at the University of California, Berkeley.

figures in the United States and throughout the world. In 1922 his book on the *Psychology of Disability in Reading and Spelling* foreshadowed a long series of research studies by himself and various students in diagnostic and remedial work and his later *Improvement of Reading* first published in 1927 is a standard reference in this field. Other early books were *New Methods in Primary Reading*, 1928, and *Interest and Ability in Reading*, 1930. *New Methods in Primary Reading* raised many questions about certain excesses in the phonetic approach to the teaching of reading and substituted what Gates first called an "intrinsic" method with emphasis upon visual techniques and getting the meaning of material read. His method, with some later variations, has become standard practice in most American schools. The second book reported a score of experimental studies dealing with reading interests and materials followed by illustrations of procedures in the primary grades. This book included pioneer studies in vocabulary control which also influenced most subsequent practice in the preparation and use of reading materials. It is no exaggeration to say that these books largely changed reading from an isolated and mechanical exercise to a series of consecutive, meaningful, and zestful activities for American children. Their influence has been bolstered by scores of Gates' research articles in professional journals, by practical application of this research in a series of basic readers published by Macmillan Company, and by a group of well-known reading tests published by the Bureau of Publications, Teachers College.

In looking at the Gates publications one is impressed by the range and by the cruciality of the research studies and more general papers. The titles vary from "The Abilities of an Expert Marksman Tested in a Psychological Laboratory" to "The Work Book in Practice." A few samples of decisive investigations in addition to the books mentioned above are "A Modern Systematic *vs* an

Opportunistic Method of Teaching," which lays a psychological base for planning in teaching, *Methods of Determining Reading Readiness*, the most complete analysis of measures of reading readiness in print, "An Experimental Comparison of the Study-test and Test-study Methods in Spelling" which provides a basis for a whole pattern of spelling instruction, and "Role of Personality Maladjustment in Reading Disability" a pioneer study of the subtle interconnections of reading and emotions. Breadth of research interests is further illustrated in such publications as a 1925 article on "Methods and Theories of Teaching the Deaf to Read" and a 1942 article on "Teaching Reading to Slow Learning or 'Dull-Normal,' Pupils." And these are only a sample!

The effects of Gates' work are difficult to estimate because they are still in process. The widespread and decisive influence of his studies in reading in the 1920's and 1930's has been mentioned. He himself was influenced by Cattell, by Thorndike and by Woodworth in his psychological ideas and these concepts in turn may prove to be the facts and principles in educational psychology which most affect school practice. His researches, not only in reading but in spelling, handwriting, vocabulary and with handicapped children have many implications for teaching methods, some of which are still being worked out by teachers and school psychologists.

Reports of publications are a cold view of a humane and diversified scholar. The life of Arthur I. Gates is characterized by warm family relationships, a wide circle of friendships, happy relations with colleagues, and generosity to students in personal interest and in continuing efforts in their behalf. His influence on reading instruction has been due not only to his research, his critical appraisals of practice, and his other writing, but to his impact as a person on thousands of colleagues and students who transmit his ideas in most parts of the world.

# Windows on the World

## The Popular Arts in the Classroom

Edited by IRIS VINTON

To follow so able an editor as Pat Hazzard, who also created this department, is not going to be an easy task. Not to put too fine a point upon it, I doubt that I would have taken on the assignment at all if I had not been assured of his continued interest and advice, as well as the help of my co-members in the Women's National Book Association, which has become responsible for the department as one of its educational projects.

When the department first appeared in the October, 1956 issue, Mr. Hazard stated: "An imaginative application of the 'language arts' point of view will be the ultimate objective: we hope teachers will assign programs for class viewing, report-writing, and discussion; we hope, that is, that they will use whatever techniques they have at their disposal to ensure that their students respond to the social ideological environment created for them by the popular arts in as fresh, personal, and human a way as is variously possible for them."

There is certainly no need to change or enlarge upon his statement of objective.

The annotated booklists following the editorial comment each month will be prepared as in the past by people thoroughly familiar with children's books and reading. The lists are offered as a ready means of tying-in books with the various media.

Wider reading through the popular arts will not cure the many ills attendant upon mass consumption of commercial mass media. But it may help to arouse in the child the desire to meet the challenge of a book — a medium which always makes demands upon his individual ability and skill — and to acquire a taste for those programs, movies and other attractions which make some demands

upon his imagination and intelligence to the end that he will become a discriminating individual viewer and listener rather than an indistinguishable part of a captive audience.

### *From Folk Tale to Tall Tale*

The following fable is as good a way as any to convey the general mood and tenor of much forthcoming TV:

Once upon a time there was a giant who did nothing but send out visions all day long. He could send them a very long distance, so people called him Television, or simply Tee-Vee. Anyone who had a magic box, by merely touching a button, might see kings and queens, a cutie in a bikini, pterodactyls, 10,000 or more killed at one stroke, the interior of an ant hill, the moon or the frisky cow jumping over it, men acting like monkeys and monkeys mimicking men, and countless other fascinating things, provided of course there was nothing wrong with the magical parts of the box.

All Tee-Vee's dreams were as free as the air. No sooner did he make up a dream than off it went as a gift for all to see, which was wonderfully generous of him. But, then, he was a very, very generous giant. And he was extremely popular with both young and old everywhere, as you may well believe.

In fact, it was because he was so extraordinarily generous and popular that he was not infrequently considered either a crashing bore or a menace to civilization, depending upon the temper of the viewer at the particular time.

Miss Vinton is Director of Publications for the Boys' Clubs of America. She is also the author of many books, stories, and plays for children.



Iris Vinton

You see, in his efforts to be ever more generous, the giant wanted to enchant not just a few million children or grownups, but actually to enthrall a hundred and a half million or more mortals—in other words, just about everybody who was within eye-and-ear shot of one of his magic boxes. A gigantic task, indeed!

But where in the world was Tee-Vee going to find guaranteed all-purpose, long-lasting, all-people dreams? Several times the giant was on the brink of a nervous breakdown due to overwork re-testing tested formulas.

Then suddenly, one day, he remembered there was a lot of old magic stuff stored at the top of the skyscraper.

"Now, why didn't I think of that before?" he asked himself, quite put out by his own stupidity.

So the giant rode right up in the elevator to the skytower and, after dusting them off a bit of course, he released all the dwarfs, gnomes, fairy godmothers, talking cats, wizards, frog princes, and other inhabitants of Wonderland from their books, so they could go out and once more cast their ancient magic spells over young and old alike.

In short, TV in Wonderland is going to stick pretty close to the old magic formulas and not add any new ingredients. It will be up to the teacher to explore with her students the rich field of the folk tale which has come to include all forms, both written and oral, of narrative prose and verse handed down from generation to generation.

PINOCCHIO (NBC-TV, Sunday, 6:30-7:30 p.m., NYT, October 13) affords an opportunity to investigate the picaresque tale, for the puppet is something of a rogue or picaro. This type of tale, based on the pranks and escapades of a roguish character, can be found in stories about Pedro de Urdimalas of Spain, who in Italy becomes Bertoldo, in Germany is called Tyll Eulenspiegel, and, crossing the Atlantic, turns into our own

Southwestern character of Juan Tonto or Juan Bobo, among others. How the prankish character changes after its arrival in the New World usually captures the children's interest. In the Old World the rogue had to use his wits to avoid going hungry; but in the New World he exercises his wits much as he exercises his muscles—for the fun he gets out of it.

The TV presentation of the C. Collodi (Carlo Lorenzini) folk tale of a puppet is a musical version, starring Mickey Rooney. It will be interesting to note how the "live" version is accepted by children familiar with the Walt Disney animation.

THE PIED PIPER OF HAMELIN, a 90-minute musical, is planned for colorcast over NBC-TV late in November. The book and lyrics for the adaption were written by Hal Stanley and Irving Taylor. The music is based on Edward Grieg's "Peer Gynt Suite."

Although much research has gone into the history of the folk tale, much more work remains to be done before we arrive at any conclusions about its origin and development. However, it is generally accepted that "household tales," or fairy tales as we know them, apparently had their beginnings in themes of cloister and castle. In the 17th Century, the French court introduced them to the world. Traveling from country to country, these tales of enchantment and wonder retained the essentials of the story, but each locality gave its own individuality to the tale.

A study of the different national versions of the same story for basic likenesses as well as the special qualities which express the spirit of a people is a good way to promote real understanding of other peoples and other lands. For instance, there are some 500 versions of Cinderella in Europe alone. In Southwest Texas where I grew up, every child was exposed to a variety of cultures for many were represented there, and we used to tell a Spanish tale of Cinderella who had no fairy godmother at all;

a hawk, a cat and other animals helped her win her prince. In the old English ballad of "Cat-skin" (ass's hide), the heroine was a scullion in a nobleman's house and she did not drop a glass slipper, but lost a crown of marigolds.

A forthcoming series of television programs can serve to help the teacher introduce children to the subject of comparative national and racial cultures.

NBC-TV will present Shirley Temple as hostess-narrator of 16 special one-hour shows, based on fairy tales, adventures and fantasies. So far programs planned include among other familiar tales: "Hansel and Gretel," "Gulliver's Travels," "Ali Baba and the Forty Thieves," "The Magic Fishbone," "Rumpelstiltskin," and "Beauty and the Beast," which will probably launch the series on Sunday, January 12, 1958 (8-9 p.m., NYT). Two musical revues, one based on Mother Goose and the other on Aesop's Fables, are also planned.

NBC-TV has also added "Arlene in Wonderland" to its The Arlene Francis Show (Mondays through Fridays, 10 a.m. EDT), beginning last August. This feature consists of a reading, from time to time, by Miss Francis of an original fantasy for young children, written by Mike Morris.

CBS-TV enters the magic realm with a 90-minute color musical production of "Aladdin," for which S. J. Perelman is doing the book. No

definite date has been set at this writing for the one-time special telecast.

To round out the Wonderland fare, some records worth considering are: "Leaves from the Tale of Pinocchio" by Roger (Mercury MG 50114 12" LP \$3.98) is a musical story of the puppet. Marjorie Truelove Mackown is the narrator and David Burge, the pianist.

Joseph Schildkraut tells eight of the Grimm Fairy Tales—"Tom Thumb," "The Old Man and His Grandson," "The Frog Prince," "The Elves and the Shoemaker," "Sleeping Beauty," "Rumpelstiltskin," "The Star Money," and "Rapunzel"—on Caedmon TC 1062 12" LP (\$5.95).

For good music there is Tchaikovsky's "The Sleeping Beauty," a record in A Music Appreciation Series, issued by Capitol Records and called, "A Child's Library of Musical Masterpieces." All records in this very fine series are 78 r.p.m.

The one important TV program which can be made a springboard for discussing that native product, the "tall tale," is Mark Twain's "The Prince and the Pauper," on CBS-TV, October 28 (9:30-11:30 p.m. EST).

This particular Twain is not a typical tall tale by any means, yet it has a flavor that is distinctly American. The vigor, humor, deadpan exaggerations, and the Bowie knife thrust at injustices and pretensions, characteristic of the tall tale, are all there.

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By the way, CBS-TV has scheduled a repeat of the Danny Kaye UNICEF show for October 27 on the Ed Murrow telecast from 5 to 6:30 p.m. (EDT). For information on the show see your October, 1956, issue of this publication, which, as you see, brings us right back to where we started.

# National Council of Teachers of English *Councilletter* *The 1957 Convention*

As the theme for the 1957 convention President Mackintosh has given us the inspiration of Edna St. Vincent Millay's "The World stands out on either side, No wider than the heart is wide."

I wish that you who read this and all our 39,000 members and subscribers might have the heart-widening—if not the time-consuming—experience which has been mine in planning the Friday meetings. People who are only names to you would come alive as friendly and helpful colleagues as they respond to pleas for suggestion of persons and topics or as they themselves willingly fit into the demands of the program.

Either at once or later by mail 108 members responded to the request for help made at the St. Louis convention. Forty-three of the more than one hundred liaison officers responded to a letter. Personal knowledge together with information given by various Council officers contributed further to the reservoir of ultimately more than 200 proposed topics and about 400 names of possible program personnel.

This is the reservoir from which has been drawn the Friday program of the Minneapolis convention. At present writing 267 people have agreed to take part, with about twenty more to be obtained. Coming from forty states and five Canadian provinces, they provide the most representative geographical spread any Council convention will have enjoyed.

But this is not the kind of wideness Dr. Mackintosh had in mind in choosing those lines from "Renascence." She was thinking of

"the expanding concept of the individual's world from classroom to school, to community, to state, nation, and the world." She was thinking of "the human relations aspect of teaching and learning," of "the international aspects of the English language," and of "literature as the common bond which can interpret us to others."

How has the Friday program been able to follow this rich and manifold theme?

Three large sessions open the Friday program. One continues the impact upon the profession made by the work of scholars in linguistic science, work which increasingly appears as of revolutionary significance to elementary teachers as well as to the teachers of high school and college composition. There then follow a morning and an afternoon meeting made possible for the first time this year with the publication of the first secondary textbook applying structural linguistics. Its users will present their findings; and a high school class will demonstrate its use. A related meeting will bring before an audience for the first time several of the nation's leading lexicographers to discuss common editorial problems of importance to my teacher who uses a dictionary; and another will bring a Canadian speaker to discuss communication barriers in our world of technology.

A second large session offers a new perspective in teaching literature, and later meetings follow through with attention to topics dealing with world understanding through world literature, with the vital teaching of older literature to today's students, and with

the development of good taste in literature. One noteworthy meeting signalizes the Joseph Conrad centenary, with high school and college teachers reporting their use of Conrad in the classroom. Relevant are significant meetings devoted to the relationship of art and literature and to the teaching of creative writing.

The third large session directs attention to educational theory and practice. Heavy recent emphasis upon the "slow learner" is here balanced by concern with the nation's need for utilizing the full potential of the superior student. Subsequent meetings then treat such topics as teaching the gifted pupils and allowing for individual differences in large classes.

Some of the remaining meetings continue attention to subjects that regularly demand it: curriculum-building, audio-visual aids, the school library, supervision, speech in the language arts program, supervision, and raising professional standards (this last with a report of far-reaching consequence). Others, in one

way or another, deal with new or newly important subjects: teaching with educational television, block programs, special problems in the small high school, the need for teachers of English in non-English-speaking countries, and the preparation of the college literature teacher. Altogether there will be thirty-seven meetings on Friday, exclusive of the luncheons.

Good speakers, good discussants, with good chairmen, will bring this program to you in November. Some will be familiar; many more will be outstanding people from all over the country who have not appeared on a national program; others, from the convention area, are unable to attend elsewhere but have a worthwhile contribution now that it is close to their homes. All are helping to make the Minneapolis convention a rich and valuable experience for those who come. We hope that you will be among them.

Second vice-president  
Harold B. Allen

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### Results of NCTE Section Elections

In the balloting by NCTE members last May, the following persons were elected:

Members of Elementary Section Committee: Joan Carey, Gainesville, Florida; and Irwin J. Suloway, Chicago, Illinois

Directors representing the Elementary Section: Althea Beery, Cincinnati, Ohio; and Lillian C. Paukner, Milwaukee, Wisconsin

Members of Secondary Section Committee: Carolyn Bagby, Ponca City, Oklahoma; and Sarah I. Roody, Nyack, New York

Directors representing the Secondary Section: Mary E. Hopkins, Topeka, Kansas; and Frank M. Rice, Omaha, Nebraska

Members of the College Section Committee: Charlton G. Laird, University of Nevada; and Donald R. Tuttle, Fenn College

Directors representing the College Section: Wallace W. Douglas, Northwestern University; and Albert Kitzhaber, University of Kansas

Advisers for *College English*: Lewis Leary, Columbia; Hugh Holman, North Carolina; Robert W. Rogers, University of Illinois; Louise M. Rosenblatt, New York University; William Y. Tindall, Columbia; Leonard F. Dean, Connecticut; Elizabeth W. Schneider, Temple; Alan S. Downer, Princeton; Henry W. Wells, Brander Matthews Dramatic Museum

### Proposed Amendments to the NCTE Constitution and By-laws

In accordance with Article XI and By-law 6 of the Council Constitution, the Executive Committee has authorized the submission of the following proposed amendments, to be voted upon at the Annual Business Meeting on November 28, 1957, in Minneapolis.

1. Article VII, Section B pertains to Section elections. For membership on the Section Committee; it says in part: "A Section Nominating Committee . . . shall send to the Executive Secretary of the Council by January 15 for publication in the March issue of the appropriate periodical a slate of four names from which two shall be chosen by mail ballot in May." Article VII, Section B also says: "Additional nominees either for the Section Committee or for Council Directors to be named by the Section may be added by a petition signed by 15 members of the Section to be sent to the Executive Secretary not later than March 1 for presentation on the printed ballot."

Proposed amendments: Change *January 15* to *February 10*; change *March* issue to *April* issue; change *March 1* to *April 15*.

Purpose: To allow Nominating Committees a little more time to make their choices.

2. By-law 1 to the Council Constitution now reads: "The annual membership dues for voting members of the Council, including a subscription to *Elementary English* the *English Journal*, or *College English*, shall be \$4.00. Dues for nonvoting student members and for emeritus members shall be \$1.00 for semester or \$1.75 per year . . ."

Proposed amendments: Change \$4.00 to \$5.00; change \$1.00 to \$1.25; change \$1.75 to \$2.25.

Comment: As costs continue their steady climb, an increase in the price of memberships and subscriptions appears inevitable. Printing costs are 25 to 30 per cent above those of three years ago, and other costs have risen correspondingly. However, since no effective date is included in the proposed amendment, and since the Council is still in the black, the headquarters office will delay as long as possible putting the increase into effect. It is not anticipated that the increase will be necessary before June, 1958, and possibly not then if membership continues to increase. The proposed amendment, then, is permissive, and is intended to forestall the possibility of a serious financial loss.

It is interesting to note that the Council's dues are far below the national average for professional and scholarly organizations. Even with the proposed increase the dues would be about fifty per cent less than average.

## Forty-Seventh Annual Meeting of the National Council of Teachers of English

Minneapolis, Minnesota, November 28-30, 1957

The headquarters hotel will be the Leamington. Rooms will also be available at the Curtis, just across the street. Requests for reservations should be sent directly to the hotel of your choice.

Convention theme:

How Wide is Your World?  
"The world stands out on either side  
No wider than the heart is wide;  
Above the world is stretched the sky—  
No higher than the soul is high.  
The heart can push the sea and land  
Further away on either hand."

From "Renaissance"—Edna St. Vincent Millay

## PRELIMINARY PROGRAM

(Note: The following program is not complete, and there may be some inaccuracies. Names of several major speakers and other participants are not included. The reason is that copy for the NCTE October magazines is due August 1, before some details of the convention can be arranged. Complete and corrected programs will be given registrants at the convention, or may be obtained shortly after November 1 from NCTE, 704 South Sixth, Champaign, Illinois.)

## MONDAY, TUESDAY, WEDNESDAY, November 25-27

Meeting of the Executive Committee, 9:30 A.M.—10 P.M. Monday and Tuesday;  
9:30 A.M.—5:00 P.M. Wednesday

## WEDNESDAY, November 27

Meeting of the Board of Directors, 9:00 A.M.—12:00 P.M.

## THURSDAY, November 28

Exhibit of Textbooks and Other Aids for Teaching (continues until Saturday noon)

Registration, 8:00 A.M.—10:00 P.M.

Meeting of the Board of Directors, 9:00 A.M.—12:00 M.

*(All members of the Council are invited to attend as auditors.)*

Luncheon and Working Sessions of Council Committees, as arranged by their chairmen,  
12:15 P.M.—3:00 P.M.

Meeting of CCCC Executive Committee, 12:15 P.M.—3:00 P.M.

Annual Business Meeting, 3:15 P.M.—4:30 P.M.

*(All members of the Council are eligible to participate.)*

## GENERAL SESSION, 8:00 P.M.

Presiding: Harold B. Allen, University of Minnesota, Second Vice-President of the Council

Invocation: Rabbi David Aronson, Beth El Synagogue

Welcome:

Address: How Wide is Your World  
Mr. Oliver J. Caldwell  
Assistant Commissioner and  
Director, Division of  
International Education,  
U. S. Office of Education  
Washington, D. C.

Introduction of Guests from Other Countries:

Address: The 1957 WORLD OF THE ENGLISH TEACHER  
Helen K. Mackintosh, U. S. Office of Education  
President of The Council

## RECEPTION

Following the General Session, all in attendance are invited to a reception planned by the local committee.

## OUR WORLD WIDENS AND GROWS

## FRIDAY MORNING, November 29

First Series—9:00 to 10:15 a.m.

## I. The World of Language

Chairman: James Work, Indiana University

Speakers:	Henry Lee Smith, Jr., Chairman, Department of Anthropology and Linguistics, University of Buffalo, "The teacher and the world of language"	30 min.
	John C. McGalliard, State University of Iowa, "Resistance to change in language teaching"	15 min.
	Ralph B. Long, University of Texas, "Is there a place for traditional grammar?"	15 min.

## ELEMENTARY ENGLISH

*II. American Literature in a Changing World*

Chairman: Theodore Hornberger, University of Minnesota

- Speakers: Gerhard Friedrich, Haverford College, "A new perspective in the teaching of American literature" 30 min.  
 Fred Higginson, Kansas State College, "Can the college accept this point of view?" 12 min.  
 George Smock, Indiana State Teachers College, Terre Haute, "How does this perspective affect the training of teachers?" 12 min.  
 B. Jo Kinnick, Oakland, California, Public Schools, "Does the high school need this perspective?" 12 min.

*III. Education for the Elite in a Democratic World*

Chairman: Theodore C. Blegen, dean of the graduate school, University of Minnesota

- Speakers: John Dobbin, Educational Testing Service, Princeton, N.J. 30 min.  
 Harland P. Hanson, director of the Program of Advanced Standing, Harvard College 30 min.

**FRIDAY MORNING, November 29**

Second Series—10:30 a.m. to 12 m.

*IV. Applying Structural Linguistics in the Classroom*

Chairman: Erwin Steinberg, Carnegie Institute of Technology

- Speakers: Arthur M. Orrell, Hawthorne, California, High School, "It works in the ninth grade" 12 min.  
 Jean Sarvis, Oskaloosa, Iowa, High School, "It works in the tenth grade" 12 min.  
 V. Louise Higgins, Staples High School, Westport, Connecticut, "The structural approach to a composition problem" 12 min.  
 Morris Finder, Fenger High School, Chicago, Illinois, "Structural linguistics in a controlled experiment" 12 min.  
 Edward E. Potter, Eastern Michigan College, "A course in structural linguistics for prospective elementary and high school teachers" 12 min.  
 M. H. Scargill, University of Manitoba, "Our hope in the structural approach" 12 min.

Recorder: Kenneth Stratton, East High School, Des Moines, Iowa  
 [Discussion of this topic will occur in Meeting XXI.]

*V. The Job of English in the Non-English World*

Chairman:

- Speakers: "We taught there — away from home."  
 In Denmark—Knowles Cook, Oak Park, Illinois High School 10 min.  
 In Greece—Mary Slector, University of Illinois 10 min.  
 In Japan—Hazel Chilgren, F. J. Gaanslen School, Milwaukee, Wisconsin 10 min.  
 "We teach there — at home." 10 min.  
 10 min.  
 10 min.

Recorder:

*VI. World Understanding through World Literature*

Chairman: Cleveland Thomas, Francis Parker School, Chicago, Illinois

- Speakers: Jarvis E. Bush, Wauwatosa, Wisconsin, High School, "Opening the door" 15 min.  
 J. Leonard Davis, Central High School, Fort Wayne, Indiana 15 min.  
 Mary Elizabeth Fowler, State Teachers College of Connecticut 15 min.  
 Richard M. Eastman, North Central College 15 min.

Discussants: Grace H. Baker, Central High School, Aberdeen, South Dakota  
 Ruth M. Fox, University of Wisconsin at Milwaukee  
 Sallie Marvin Gruwell, Central High School, Tulsa, Oklahoma  
 Sr. M. Celestine, Rosary High School, Bozeman, Montana

Recorder: Raymond H. Livingston, Macalaster College

VII. *The Dictionary in the Student's World*

- Chairman: Albert H. Marckwardt, University of Michigan
- Speakers: Mitford M. Mathews, editor *Dictionary of Americanisms* 15 min.  
 Clarence L. Barnhart, editor, Thorndike-Barnhart dictionaries 15 min.  
 David Guralnik, editor, *Webster's New World Dictionary* 15 min.  
 Jess Stein, editor, *American College Dictionary* 15 min.
- Discussants: Ruth Bertsch, Broad Ripple High School, Indianapolis, Indiana  
 Karl W. Dykema, Youngstown University  
 Laura Paulson, Brookings, South Dakota, High School

VIII. *Problems of the Beginning Teacher*

(Planned for junior members and first-year teachers by the junior affiliate at Wisconsin State College, River Falls, Wisconsin)

- Chairman: Joanne Crownhart, student, Wisconsin State College
- Panel: Robert A. Bennett, University High School of Florida State University  
 Raymond Bechtle, Edina-Morningside Senior High School, Edina, Minnesota  
 Mary Eck, Tomah, Wisconsin, High School  
 Annette Peterson, Hopkins, Minnesota, High School

IX. *Teaching the Gifted Child, the Superior Student*

- Chairman: Corin Humphries, Woodrow Wilson Senior High School, Dallas, Texas
- Speakers: Mildred Rock, San Diego, California, City Schools, "The San Diego program for the gifted child" 10 min.  
 Virginia Elliott, Mt. Lebanon High School, Pittsburgh, Pennsylvania, "Does our advanced program justify its continuance?" 10 min.  
 Malcolm Mosing, Evanston, Illinois, Township High School, "Teaching the writing of the research paper to students in 3 English Honors" 10 min.  
 Marion Zollinger, Portland, Oregon, Public Schools, "Problems in the Portland program" 10 min.  
 Andrew J. Walker, Georgia Institute of Technology, "Freshman English and the superior student:" 10 min.
- Discussants: Albert Kitzhaber, University of Kansas  
 John Maxwell, Racine, Wisconsin, Public Schools  
 Helen Matton, Grosse Point, Michigan  
 James Shannon, principal, Gordon School, St. Paul, Minn.

- Recorder: Genevieve Heffron, North Senior High School, Binghamton, New York

X. *Teaching Mass Communication*

- Chairman: James M. McCrimmon, University of Illinois
- Speakers: Robert O'Hara, University of Minnesota, "A new perspective in teaching mass communication" 25 min.  
 Alice P. Sterner, Barringer High School, Newark, New Jersey, "Can this perspective be accepted in a language arts or core program?" 12 min.  
 Richard Braddock, State University of Iowa, "Can this perspective be accepted in the freshman course?" 12 min.  
 Wilbur Elston, director of the editorial pages, *Minneapolis Star and Tribune*, "Does this perspective fairly view the mass mediums?" 12 min.
- Discussants: William D. Boutwell, Columbia University, Editor, *Junior Scholastic*  
 Gertrude Callahan, Stout Institute  
 Gertrude Callahan, Stout State College  
 Philip R. Sauer, State Teachers College, Bemidji, Minnesota
- Recorder: Ruth Winter, Denby High School, Detroit, Michigan

XI. *Making Yesterday's Literature Live for Today's Students*

- Chairman: Floyd Rinker, Newton, Massachusetts, High School

## ELEMENTARY ENGLISH

- Speakers: Clarence Hach, Evanston, Illinois, Township High School, "The universal in the classics" 14 min.  
 Sr. Mary Felice, Viterbo College, "The second century of *A Tale of Two Cities*"  
 Bro. Anthony Frederick, St. Mary's University, "Getting Johnny to write: from Beowulf to Auden" 14 min.  
 Thomas D. Jarrett, Atlanta University, "Literature as a 'continuing thing'" 14 min.
- Discussants: Francis W. Lovett, Latin School of Chicago  
 Beryl Parrish, Bowling Green State University  
 Harry L. Walen, Ginn and Company, Boston, Massachusetts
- Recorder: Lorna Virginia Welch, Southeast High School, Kansas City, Missouri

XII. *The Conrad Centenary in the Classroom*

- Chairman: Frederick E. Faverty, Northwestern University
- Speakers: Morton Zabel, University of Chicago, "The permanence of Joseph Conrad" 30 min.  
 C. A. King, University of Saskatchewan, "The teachable Conrad" 15 min.  
 Dwight Burton, Florida State University, "Teaching 'The Secret Sharer' to high school seniors" 15 min.  
 Robert L. Haig, University of Illinois, "Teaching *Victory* to college sophomores" 15 min.

XIII. *Group Guidance through English*

- Chairman: Agnes V. Boner, Montana State University
- Speaker: Elizabeth Berry, Fort Lauderdale, Florida, "Group guidance in the English class" 30 min.
- Symposium: Helen Gorman, Taylor Allderdice High School, Pittsburgh, Pennsylvania 5 min.  
 Zelma Hardy, Tivy High School, Kerrville, Texas 5 min.  
 Kathryn E. Hearn, Delaware, Ohio, Public Schools  
 Helen K. Loring, Andrew Jackson High School, New York City 5 min.  
 Joseph Mersand, Jamaica, New York High School 5 min.
- Recorder: Carrie O. Moon, Oak Grove Lutheran High School, Fargo, North Dakota

XIV. *Helping the Student through Audio-Visual Aids*

- Chairman: Sarah I. Roody, Nyack, New York, High School
- Speakers: John T. Muri, Hammond, Indiana, High School, "Some problems in the production and use of recordings" 12 min.  
 Alice Baum, Austin High School, Chicago, Illinois, "Aids—without machines" 12 min.  
 Ruth Stickle, Leyden Township High School, Franklin Park, Illinois, "Aids—with machines" 12 min.  
 Earl Ward, Macalester College, "Teaching poetry with tape recordings" 12 min.  
 Edmund P. Dandridge, Jr., College of Engineering, University of Michigan, "Motion pictures in the freshman classroom" 12 min.
- Recorder: Kenneth J. Johnson, Highland Park Junior High School, St. Paul

XV. *Art and Literature—the Creative Approach*

- Chairman: William Herron, West Side High School, Newark, New Jersey
- Speakers: John Rood, sculptor, Department of Art, University of Minnesota 30 min.  
 Mark Reinsberg, University of Chicago 15 min.  
 Victor M. Hamon, Marquette University 15 min.
- Discussants: Elizabeth J. Drake, Binghampton, New York, Public Schools  
 Bernice Hawley, Mason Junior High School, Tacoma, Washington  
 Robert Stevens, Arizona State College at Flagstaff
- Recorder: St. Bernetta, College of St. Teresa

XVI. *Achieving Balance in Integrating the Language Arts*

Chairman: Edwin L. Nelson, Queen Anne High School, Seattle, Washington

- Speakers: Helen Grayum, Seward School, Seattle, Washington, "Integrating speech into the elementary school's daily program" 12 min.  
 Norman Naas, Mt. Diablo Unified School District, Concord, California, "Integrating in the junior high school" 12 min.  
 Carolyn Bagby, Ponca City, Oklahoma, Senior High School, "Integrating the language arts in the teaching of American literature" 12 min.  
 Emma Mae Leonhard, Jacksonville, Illinois, High School, "Seniors' thinking problems" 12 min.

Discussants: Bernice Freeman, La Grange, Georgia, Public Schools  
 William E. Hoth, Wayne State University  
 Gladys L. Mason, Wichita, Kansas, North High School  
 Elizabeth Williams, Washington Park High School, Racine, Wisconsin

Recorder: Beatrice Undine, Minneapolis, Minn., Southwest High School

XVII. *Communication Barriers in our World of Technology*

Chairman: J. J. Lamberts, Northwestern University

- Speakers: M. W. Thistle, director of public relations, National Research Council, Ottawa, Canada 30 min.  
 M. L. Shane, South Dakota State College 15 min.  
 John N. Winburne, editor, Michigan State University Dictionary of Agriculture 15 min.

Recorder: James Lufkin, Minneapolis-Honeywell Co., Aero Division

XVIII. *The School Library: a Door to the World for the Language Arts*

Chairman: Emma Duncan, St. Cloud, Minnesota, State Teachers College

- Speakers: Mildred Batchelder, Children's Library, Association of the American Library Association, Chicago, Illinois, "A story of selection" 20 min.  
 June Berry, Laboratory School of Brigham Young University, "Using our library to enrich instruction" 20 min.  
 Naomi Hokenson, Alexander Ramsay Junior High School, Roseville, Minnesota, "A new world to be born under your footsteps" 20 min.

Discussants: Virginia Alberti, Longfellow Junior High School, San Antonio, Texas  
 Evelyn R. Robinson, Queens College, New York

Recorder: Charlotte C. Whittaker, Evanston, Illinois, Township High School

XIX. *Children Learn to Write*

Chairman: Norine Odland, University of Minnesota

- Symposium: Mary Porianda, Longfellow School, Minneapolis, "The creative environment" 10 min.  
 Myrtle Murray, Tuttle School, Minneapolis, "Writing readiness" 10 min.  
 Lillian Gore, Rockville, Maryland, Public Schools, "Writing for a purpose" 10 min.  
 Helen McFarland, Lomond School, Shaker Heights, Ohio, "Improving skills in children's writing" 10 min.  
 Barbara Hartsig, Santa Ana, California, Orange County Schools "Helping the high potential child to write" 10 min.  
 Marjorie Marx, Highland Park School, St. Paul, "Publishing' pupils' writing"

XX. *Presidential Buzz Session: "What's Your Problem?"*

Chairman: Helen K. Mackintosh, president, National Council of Teachers of English

Round table

- leaders: Lennox Grey, Columbia University  
 Agnella Gunn, Boston University  
 C. Wayne Hall, Macdonald College of McGill University, Quebec  
 Robert C. Pooley, University of Wisconsin  
 Louise Rosenblatt, New York University  
 Myrtle M. Townsend, Camden County Schools, Camden, New Jersey  
 Clarence Wachner, Detroit, Michigan, Public Schools

## ELEMENTARY ENGLISH

## FRIDAY NOON, November 29

## LUNCHEON SESSIONS, 12:15 P.M.

1. *Books for Children: A Luncheon for Librarians and Teachers in Elementary and High Schools.*  
Authors of children's books will be guests.  
Chairman: Ruth Marfell  
Speaker: Mrs. Carol Ryrle Brink, "The education of an author"
2. *Conference on College Composition and Communication*  
Chairman: Robert Tuttle, General Motors Institute, Chairman of CCCC
3. *Journalism*  
Chairman: Fred Kildow, University of Minnesota

## FRIDAY AFTERNOON, November 29

Third Series—3:00 to 5:00 p.m.

XXI. *Structural Linguistics in the Classroom—a Demonstration*

- Chairman: Edward J. Gordon, Germantown Friends School, Philadelphia, Pennsylvania  
 Teacher: Stanley Kegler, University High School of the University of Minnesota  
 Class: 11th grade class, University High School  
 Discussants: MacCurdy Burnet, State Teachers College, Salisbury, Maryland  
 Raymond Kehl, State University of Iowa  
 Silvy Kraus, Eugene, Oregon, Public Schools  
 Paul O'Dea, Laboratory School, University of Chicago  
 Vivian Ramberg, Battle Lake, Minnesota, High School  
 Recorder: Kenneth Stratton, East High School, Des Moines, Iowa

XXII. *The Making of an English Teacher*

Organizer and

- Chairman: John McKiernan, State University of New York Teachers College, Geneseo,  
 Speakers: Marshall McLuhan, editor of *Explorations*, University of Toronto, "The historical context" 20 min.  
 Catherine J. Sullivan, vice-principal, Benjamin Franklin High School,  
 Rochester, New York, "The long foreground" 20 min.  
 Donald R. Tuttle, Fenn College, "Today's Necessities" 20 min.  
 Discussants: Stephen Sheppard, Central High School, Geneseo, New York  
 Recorder: John Searles, University of Wisconsin

XXIII. *Developing Good Taste in Literature and the Popular Arts*

- Chairman: Walter Loban, University of California  
 Speakers: Marie B. Dickinson, consultant in elementary education, Los Angeles, California, County Schools, "Some creative approaches in the development of values through the language arts" 15 min.  
 Mary Tingle, University of Georgia, "Fiction vs. sociology: family life in novels for adolescents" 15 min.  
 Ruth M. Barns, Cooley High School, Detroit, Michigan, "Gaining adult attitudes toward literature" 15 min.  
 Arema Kirven, Columbus, Ohio, Board of Education, "Learning to like the best in radio and television" 15 min.  
 Discussants: Frank G. Jennings, Columbia University  
 John Ragle, Springfield, Vermont, High School  
 Recorder: Florence A. Cook, principal, Shabbona, Illinois, High School

XXIV. *Maintaining Growth in Reading Power*

(Planned with the co-operation of the International Reading Association)

- Chairman: Nila B. Smith, New York University

- Speakers: David Russell, University of California, "Maintaining growth in the elementary school" 15 min.  
 Guy Bond, University of Minnesota, "Maintaining growth in the junior high school" 15 min.  
 Gertrude Callahan, Weston, Massachusetts, High School, "Maintaining growth in the senior high school" 15 min.  
 Russell B. Cooper, Purdue University, "Maintaining growth in college" 15 min.
- Discussants: Jane Alexander, Ernie Pyle Junior High School, Albuquerque, New Mexico  
 Leone Cummings, Annie Wright Seminary, Tacoma, Washington  
 Theodore Harris, University of Wisconsin  
 Helen K. Smith, Reading Clinic, University of Chicago
- Recorder: Eleanor Johnson, Kewanee, Illinois, High School

XXV and XXVI (joint meeting) *Creative Writing*

- Chairman: Charlton Laird, University of Nevada
- Speaker: Allen Tate, University of Minnesota, "On teaching creative writing" 30 min.

XXV (continued) *In Elementary and Junior High School*

- Chairman: Robert R. Gard, Riverside-Brookfield High School, Riverside, Illinois
- Speakers: Mary Lu Eyster, University School, Bowling Green, Ohio, "Helping children to write creatively" 15 min.  
 Floy Perkinson Gates, Southwestern State College, Oklahoma, "Books and creative writing" 15 min.  
 Elsie David, Thomas A. Edison School, Tulsa, Oklahoma, "Books: our creative writing projects" 15 min.
- Discussants: Dorothy Crocker, McNeil School, Bessemer, Alabama  
 Dorothy M. Perry, Detroit, Michigan, Public Schools  
 C. Robert Wells, St. Louis, Missouri, Country Day School
- Recorder: Kathleen Roddy, Charles W. Eliot Junior High School, Cleveland, Ohio

XXVI (continued) *In Senior High School and College*

- Chairman: Charlton Laird, University of Nevada
- Speakers: M. Thelma McAndless, Roosevelt School of Eastern Michigan College, "No wider than the heart is wide" 15 min.  
 Cecil B. Williams, Oklahoma State University, "The introductory college creative writing course" 15 min.  
 Sr. Mary Hester, Mt. Mary College, "Experiences in novel-writing on the undergraduate level" 15 min.
- Discussants: Adelaide Jones, Drury College  
 Kenneth L. Knickerbrocker, University of Tennessee  
 Charles Willard, Southern Illinois State University
- Recorder: Gordon W. Clarke, Eastern Oregon College

XXVII. *Relationships between English and Speech*

(Co-sponsored by the Speech Association of America and planned by Donald P. Veith, Chico State College, chairman, SAA-NCTE liaison)

- Chairman: Jean Malmstrom, Western Michigan University
- Speakers: Robert A. Bennett, Florida State University, "Speech fundamentals in the language arts course" 20 min.  
 William S. Tacey, University of Pittsburgh, "Co-operative activities for English and speech teachers" 20 min.

XXVIII. *Language Arts in the Small High School*

- Chairman: Marion Hawkins, Wisconsin State College at River Falls
- Speakers: Gertrude B. Stearns, University of Vermont, "Teaching in the small high school: its advantages" 25 min.
- Dorothy Whitted, Delaware, Ohio, High School, "Meeting heterogeneity in the small high school" 12 min.
- Verna Mackie, Valley City, North Dakota, State Teachers College, "Providing for individual differences through the unit plan" 7 min.
- Bruce Wilcox, Elbow Lake, Minnesota, High School, "Limitations of the course of study for graduating seniors" 7 min.
- Robert Pickering, Cumberland, Wisconsin High School, "Working with library resources in a small town high school" 7 min.
- Linnea R. Ling, Good Thunder, Minnesota, High School, "The teacher's activity load in the small high school" 7 min.
- Recorder: Marlowe G. Severson, Buffalo, Minnesota, High School

XXIX. *Staging Shakespeare in the Language Arts Program—a Demonstration*

- Chairman: Marcus Konick, Thomas A. Edison High School, Philadelphia, Pennsylvania
- Teacher: Roger de Clercq, St. Louis Park, Minnesota, High School
- Demonstration: Rehearsal of "Hamlet" with a cast of students from St. Louis Park High School
- Discussants: Louis A. Haselmeyer, Iowa Wesleyan College
- Rev. Maurice B. McNamee, S. J., St. Louis University
- Doris Stevens, Benson High School, Omaha, Nebraska

XXX. *Teaching with Educational Television*

- Chairman: H. W. Reninger, Iowa State Teachers College
- Speakers: John T. Schwarzwald, director, KTCA-TV, Minneapolis-St. Paul, "The promise of teaching by educational television" 15 min.
- Yvonne Lofthouse, Mercy College, "What does research say about teaching by television?" 15 min.
- Matthew Rosa, University of Houston, "The University of Houston experience" 15 min.
- William C. Hummell, Kansas State College, "The slightly jaundiced look" 15 min.
- Philip Enzinger, St. Louis Public Schools
- Discussants: James E. Miller, Jr., University of Nebraska
- Walter Swayze, United College, Winnipeg, Canada

XXXI. *Improving our Professional World*

- Chairman: Loyd Douglas, Oklahoma State University
- Speakers: Alice Grant, West Frankfort, Illinois, High School, "The Illinois survey of 'work-load'" 15 min.
- Autrey Nell Wiley, Texas State College for Women, "What affiliates can do" 15 min.
- William Ward, University of Kentucky, "What Kentucky has been doing" 15 min.
- Paul B. Diedrich, Educational Testing Service, Princeton, New Jersey, "Wanted: Readers to help high school teachers" 15 min.
- Discussants: Agnes Slemmons, State Teachers College, Kirksville, Missouri
- Carrie Stegall, Holliday, Texas High School
- Ingrid Strom, Indiana University
- Recorder: Donald Chapin, Joliet, Illinois, Township High School

XXXII. *Block Programs of English and Social Studies*

- Chairman: C. Edwin Linville, High School Division, Board of Education, Brooklyn, N. Y.

- Speakers: Marjorie Smiley, Hunter College, "The commonness of the common learnings" 12 min.  
 Lucile Lurry, University of Kentucky, "Clearing up misconceptions" 12 min.  
 Myrtle Gustafson, Oakland, California, Public Schools, "The block concept" 12 min.  
 Faye Greiffenberg, Stewart Junior High School, Tacoma, Washington, "Getting enough English into the block" 12 min.  
 Mildred Robichaux, Istrouma High School, Baton Rouge, Louisiana, "The core program: a boon to the gifted child" 12 min.
- Discussants: Anna Ackerman, Minot, North Dakota, Senior High School  
 Irene Glennie, Missouri Valley, Iowa High School  
 Gladys C. Majzner, Franklin Junior High School, Minneapolis

Recorder:

XXXIII. *Preparing the College Teacher of Literature*

- Chairman: Earle Davis, Kansas State College
- Speakers: Randall Stewart, Vanderbilt University, "The content of the English major" 15 min.  
 A. L. Wheeler, University of Manitoba, "The training of the teacher of literature—I" 15 min.  
 Walter Blair, University of Chicago, "The training of the teacher of literature—II" 15 min.  
 Warner Rice, University of Michigan, "Legitimate provinces of research for the Ph.D. candidate in English." 15 min.
- Discussants: John Cowley, Iowa State Teachers College  
 Martin Kallich, South Dakota State College  
 Lizette Van Gelder, Howard College
- Recorder: William A. Rosenthal, University of Minnesota, Duluth branch

XXXIV. *Supervising the Novice Teacher*

- Chairman: F. James Rybak, University of Illinois
- Speakers: Alan Hurlburt, Duke University, "Before student teaching" 15 min.  
 Vester Mulholland, director of research and statistics, North Carolina Department of Public Instruction, "During student teaching" 15 min.  
 Peter Donchian, Wayne State University, "After student teaching" 15 min.  
 Miriam B Booth, Erie, Pennsylvania, Public Schools, "During the first year" 15 min.
- Discussants: May Belle Evans, William A. Bass High School, Atlanta, Georgia  
 Milacent Ocvirk, Ithaca, New York, Public Schools  
 Blanche Trezevant, Tulsa, Oklahoma
- Recorder: Jerry E. Reed, East High School, Denver, Colorado

XXXV. *Caring for Individual Differences in Large Classes*

- Chairman: Dorothea Fry, Pasadena City College, Pasadena, California
- Speakers: Grace Daly Maertins, Oakland, California, Public Schools, "Class management for proper class atmosphere" 15 min.  
 Margaret Ryan, Oakland, California, Public Schools, "Allowing for differences" 15 min.  
 Masal Turner, Oak Ridge, Tennessee, High School, "Grouping" 15 min.  
 Charles H. Carver, Monroe High School, Rochester, New York, "What does it mean?" 15 min.
- Discussants: Helen Ambrose, Phalen Park School, St. Paul, Minnesota  
 Philip Enzinger, St. Louis, Missouri, Public Schools  
 Vivian T. Hegwood, Horace Mann High School, Little Rock, Arkansas  
 Elizabeth Rose, New York University
- Recorder: Sara R. Stirling, Fort Wayne, Indiana

## ELEMENTARY ENGLISH

XXXVI. *Building a Language Arts Curriculum*

- Chairman: Lavinia McNeely, supervisor of English and language arts, State Department of Education, Baton Rouge, Louisiana
- Speakers: Dorothy Knappenberger, Tulsa, Oklahoma, Public Schools 15 min.  
 Agnes McCarthy, Fairbault, Minnesota, Public Schools 15 min.  
 Herbert Coutts, University of Alberta, "Constructing a curriculum in English—Alberta style" 15 min.  
 Joseph Katz, University of British Columbia, "The heritage of the heart" 15 min.
- Discussants: Robert L. Lindsey, Monticello, Illinois, High School  
 Ralph C. Staiger, director of the reading clinic, Mississippi Southern College  
 Lillian Strand, Albuquerque, New Mexico, High School
- Recorder: Mildred Jahr, Horace Mann Senior High School, Spooner, Wisconsin

XXXVII. *What Do the Colleges Want*

- Chairman: Robert Freier, Osborn High School, Detroit, Michigan
- Speakers: Joseph Marshburn, University of Oklahoma, "Mastery of paragraph technique and the problem of composition in secondary schools" 10 min.  
 James W. Downer, University of Michigan, 10 min.  
 Robert Hunting, Purdue University, "What we do not expect from high school graduates" 10 min.  
 Scott Elledge, Carleton College 10 min.  
 E. H. Ehrensperger, University of South Dakota, "Our Cultural Heritage" 10 min.  
 C. M. Rowe, South Dakota School of Mines, "Developing, expanding, and attitude" 10 min.
- Discussants: Bella Freeman, Del Rio, Texas, High School  
 Helen Pease, Sioux Falls, South Dakota, High School  
 Arthur W. Rosenau, Ford High School, Detroit, Michigan
- Recorder: Wilmer Lamar, Decatur, Illinois, High School

## FRIDAY EVENING, November 29

## Annual Banquet

7:00 P. M.

- Presiding: Mark A. Neville, Headmaster The Latin School of Chicago, and Past President of the Council
- Invocation: Professor Hugo Thompson, Macalester College
- Music:
- Presentation of The W. Wilbur Hatfield Award to Max Herzberg  
 by Dora V. Smith
- Address: Asian-African Crisis and The American Dilemma,  
 Carl T. Rowan, The Minneapolis Morning Tribune

## SATURDAY MORNING, November 30

## PRR-Affiliate Breakfast

7:45 A. M.

- (For all NCTE Public Relations Representatives and officers of NCTE affiliates.  
 Presiding: J. N. Hook, Executive Secretary of the Council.)

## Section Meetings

## Elementary Section

9:00-11:15 A. M.

- Chairman: Mrs. Alvina Treut Burrows, New York University, Chairman of the Elementary Section
- Business Meeting

**The Oral Language Arts****a. Creative Dramatics**

Speaker: Naomi Chase, College of Education, University of Minnesota

**Demonstration:**

A demonstration by children, grades 5 and 6, Edina-Morningside School. Directed by Raymond Lammers, Speech and Theatre Arts Department, University of Minnesota

Discussion: Led by Kenneth L. Graham, Speech and Theatre Arts Department, University of Minnesota

**b. Choral Speaking**

Speaker: May Hill Arbuthnot, Librarian, Author

**Secondary Section**

9:00-11:15 A. M.

Chairman: Hardy R. Finch, Greenwich, Connecticut, High School, Chairman of the Secondary Section

Introduction of chairmen of committees of the Secondary Section

**Business Meeting**

Speakers: William Dow Boutwell, Director, Teen-Age Book Club, and Instructor, Teachers College (Columbia), "What can we do with mass media in the classroom?"  
Edward Gordon, Germantown Friends School, Philadelphia, and Visiting Professor, Yale University, "What's happened to humor?"  
Mark A. Neville, Chicago Latin School, Past President of NCTE, "Who killed poetry?"

Discussants: Miriam B. Booth, Erie, Pennsylvania, Public Schools  
Elizabeth J. Drake, Binghamton, New York, Public Schools  
Myrtle Gustafson, Oakland, California, Public Schools  
Helen Hanlon, Detroit Public Schools  
William D. Herron, West Side High School, Newark, New Jersey  
Virginia Belle Lowers, Los Angeles Public Schools  
Nathan Miller, *Reader's Digest*

**College Section**

9:00-11:15 A. M.

Chairman: T. A. Barnhart, St. Cloud, Minnesota, State College, Chairman of the College Section

**Business Meeting****Journals as Seen by Their Editors**

Speakers: Frederick L. Gwynn, University of Virginia, *College English*  
F. E. Bowman, Duke University, *College Composition and Communication*  
G. Blakemore Evans, University of Illinois, *The Journal of English and Germanic Philology*

**Discussion:****SATURDAY, November 30****Annual Luncheon**

12:30-3:00

Presiding: Helen K. Mackintosh, U. S. Office of Education, President of The Council

Invocation: Rev. Leonard P. Cowley, St. Olaf's Catholic Church

Music:

Speaker:

Speaker:

Introduction of New Officers

**Adjournment of the 1957 Convention**



May Hill Arbuthnot

# BOOKS FOR CHILDREN

Edited by MAY HILL ARBUTHNOT

*Mrs. Arbuthnot is well-known as a writer and lecturer in the field of children's literature. She is the author of CHILDREN AND BOOKS (Scott, Foresman, 1957, revised edition), and three anthologies, combined in the single volume, THE ARBUTHNOT ANTHOLOGY (Scott, Foresman, 1953).*

*MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).*

## *A Rash of Rhymes*

The book year is off with a rash of rhymes. If this collection of books contains little or no authentic poetry, the lively movement of the lines and the occasional rhymed stories are good entertainment and ear-training too. For the patter of deft nonsense verse prepares the way for enjoying the subtler music of genuine poetry and children's laughter is always good.

*The Cat in a Hat.* Written and illustrated by Dr. Seuss (pseud. for Theodore Seuss Geisel). Random, 1957. \$2.00. (7-10)



Dr. Seuss is, of course, chief of the rhymsters and pastmaster of fantasy, king size. This book comes in trade and textbook editions, and while it may not be the READER to end all readers it is wild nonsense with enormous child appeal. The author makes knowledgeable use of early reading techniques—small vocabulary (223 words), repetition and keeping words alive, without spoiling his

rhymed story. But amusingly enough, that very rhyming makes the book much more fun to hear than to read silently, so young and competent readers are as eager to *bear* it as the non-readers. The age appeal is more nearly 4 to 8 than the age range the publishers recommend. The story, briefly, has to do with an outrageous Cat in a Hat who takes over in mother's absence to prove to "Sally and me" that you can have fun even on a rainy day. His antics reduce the house to shambles and the two children cannot stop him. A horrified goldfish serves as the voice of conscience and is one of the funniest things in both story and pictures. Finally, when this fishy Cassandra sees mother approaching, the boy who tells the story takes charge at last and the clean-up procedures are hilarious. That Dr. Seuss can obey some of the rules of the reader tech-



Margaret Mary Clark

niques and still turn out a good story is a tribute to his unique genius. The pictures are fantastic, funny, and fascinating.

A

*The Habits of Rabbits.* Written and illustrated by Virginia Kahl. Scribner's, 1957. \$2.50. (5-9)



*The Habits of Rabbits*

Gunhilde weeps again, this time for a pet of her very own. The other twelve daughters of the Duke and Duchess have special pets, but Gunhilde waxes pettish indeed at the strange beasts they offer her. Cook solves the problem, and Gunhilde gets two cuddly, furry, holdable rabbits. Meanwhile, the King is having trouble with an over-production of carrots and cabbages, so when the Duke and Duchess are about to be evicted from their own castle because of the multiplying habits of rabbits, the solution is obvious. We can hardly wait to know what Gunhilde will weep for next.

Virginia Kahl's rhymes are as gay as Ted Geisels and scamper through a story at a lively pace. Her stylized, decorative pictures in medieval setting and costumes have unusual charm.

A

*On With the Chase.* Written and illustrated by Catherine Barr. Oxford, 1957. \$2.00. (3-6)

A cat and a mouse in the same house

guarantee action, and Mrs. Barr's dramatic pictures heighten the suspense. The chase is related in rhymes and rhythm that leap along



*On With the Chase*

like old Gray Whiskers in full flight. The ingenuity of the small, scared, scampering mouse will delight all children, and beginning readers will appreciate the large, clear type.

A

*A Tail Is a Tail.* By Katherine Mace. Illustrated by Abner Graboff. Abelard-Schuman, 1957. \$2.50. (4-8).

One of the most amusing of the rhyme books is this tale of tails, mostly in couplets, succinct and witty. Even the youngest children catch the humor of the verses, which is reinforced with hilarious, modernistic illustrations.



*A Tail Is a Tail*

These look like a child's cut-outs with embellishments and are exactly right for such

observations as,

A tail is a tail, whatever the kind.  
Each one is different, but each is behind.

Or—

Sweet gentle Bossy, with a swish of her  
tail  
kicks over the milking stool, and also the  
pail.

Some of the couplets are a bit more subtle,  
but all are fun. A

*Give a Guess.* By Mary Britton Miller. Illustrated by Juliet Kepes. Pantheon, 1957. \$2.50. (3-6)

Profiles of animals in verse and pictures, this book has unusual beauty. Whether it is the tiger—"Jungle necklaces are hung/Round



*Give a Guess*

her tiger throat" or whether the poet is asking her young readers to notice the strange likeness of alligator, lizard and newt—"Regard them with a careful eye/And tell me why . . . . . " they look alike, these verses are strangely revealing. Whoever thought to look at a grasshopper's face and discover that "He has the face of a horse"? These twenty-five keenly perceptive verses with their beautiful sepia illustrations cannot help but charm children and make them more interested in the strange world of animals. A



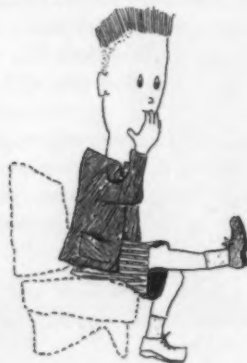
*Ladybug, Ladybug!*

*Ladybug, Ladybug!* Written and illustrated by Robert Krauss. Harper, 1957. \$1.75. (4-8)

When the boy said the old verse to the Ladybug, someone was bound to yell, "Fire!" and someone did. All the animals came to save Ladybug's house from fire and it was a wild procession with a "bear all covered with hair," some mice "that gave advice" and a lot more volunteer firemen. When they arrived and discovered there was no fire, it took quite a lot of explaining to set things straight. This is gay inconsequential fun with delightful pen and ink sketches. A

*All My Shoes Come in Twos.* By Mary Ann Hoberman. Illustrated by Norman Hoberman. Little, 1957. \$2.50. (4-6)

Children are the most prissy-proud, shoe-conscious humans there are, so here is their book about shoes of every kind. What fun the senior Hobermans and their three young



*All My Shoes Come in Twos*

children must have had when the book was in the making. Now that it is published children in homes, nursery schools, and kindergartens will enjoy it too.

The slushy snow splashes and splashes,  
The snowdrifts come over my feet.  
I'm thankful I wore my goloshes  
To keep out the ice and the sleet.

A

*Boy Blue's Book of Beasts.* By William Jay Smith. Illustrated by Juliet Kepes. Little, 1957. \$2.75. (5—)

This book of beasts include some that never were on land or sea and many usual beasts behaving most unusually. If these rhymes are not always as spontaneous and fresh as Mr. Smith's *Laughing Time*, they include, nevertheless, some exceedingly good nonsense verses. Children will especially enjoy the temper



tantrums of the "Lion," the "Yak" who does not visit the barbershop, the boxing champion "Kangaroo" named Hopalong Brown and many others. The illustrations are a delight and together with color and format make this a very fetching book.

*Over in the Meadow.* By John Langstaff. Illustrated by Feodor Rojankovsky. Harcourt, 1957. \$2.75. (4-8)

Here's a song, a picture book, a little masterpiece. Again the concert singer, John Langstaff, has revived an old folk rhyme,



chosen the pleasantest of its varying tunes and verses, and these Feodor Rojankovsky has illustrated beautifully. If the artist had not won the Caldecott Medal for his pictures of *Frog Went a-Courtin'* he would surely have won with these. All the little denizens of the sunny meadow, the cool pond, the dark pines are here in action, in brilliant color and with beguiling details that will keep the children looking even as they sing this old counting rhyme.

A

### *Cows, Cows, Cows!*

*Little Maverick Cow.* By Belle Coates. Illustrated by George Fulton. Scribner's, 1957. \$2.25. (5-8)

This author tells a simple story of children and farm animals with warmth and understanding. Sue and Todd were old enough to



realize how serious the loss of their only milch cow was. It was the family's first year on their Montana wheat ranch and to replace old Brindle was impossible. Oddly enough, on the neighboring Rocking A Ranch there was a

troublesome maverick cow that kept trying to get away from the huge herd of beef cattle where she belonged. Sue and Todd watched her from their Lookout Seat and loved her. She was always alone, always trying to break through the fence, and often she stared at them and lowed imploringly. But you can't take a neighbor's cow even if she is a troublesome maverick. However, Sue, Todd, and the Rocking A cowboys were no match for that cow with a plan. She solved her own problems and theirs with gentle firmness. A bit too good to be true, but the children approve and find this easy-to-read book a pleasant one.

A

*The Cow Who Fell in the Canal.* By Phyllis Krasilovsky. Illustrated by Peter Spier. Doubleday, 1957. \$2.75. (4-8)

One of the most colorful picture-stories of the year is this story about a melancholy Dutch cow. Hendrika wasn't really sad, just sick and tired of looking at the same barn and meadow every day. So when she fell in the canal and managed to climb aboard a raft, she was off to see the sights rejoicing. Here the



*The Cow Who Fell in the Canal*

pictures take over in gay and glorious style. The Dutch countryside, villages and markets delight young readers as well as Hendrika. The artist grew up in Hendrika's locale and his pictures are as fresh and gay as bossy's adventures. These lead her happily home, a contented cow.

A

*Hortense the Cow For a Queen.* By Natalie Carlson. Illustrated by Nicolas. Harcourt, 1957. \$2.75. (6-10)

Title and author guarantee a cow of parts, a tall tale cow (no pun intended) and like these other two cows, a heroine with a plan.

Hortense, a motherly Normandy cow, saw her calf disappear in the direction of Marie Antoinette's castle, so she set off to find her. A simple plan but things began to happen to Hortense that should never have happened to any well bred cow. She was captured by pirates,



*Hortense the Cow For a Queen*

she travelled widely, she was briefly a Queen and finally she was presented to Marie Antoinette as a GNU! Now Hortense knew she wasn't a gnu, but she didn't much care because right then and there she found her calf. All these adventures are told with a straight face and innumerable sly witticisms that make it especially good for reading aloud. "It is easier to hope on a full stomach. Hoping on three full stomachs makes one quite overjoyed." "There are more old cowards than old heroes." Hortense savoring an orchid—"A little salt might have brought out its flavor, but who thinks to put salt on an orchid?"

A

### Historical Fiction

*Flaming Arrows.* By William O. Steele. Illustrated by Paul Galdone. Harcourt, 1957. \$2.75. (8-12).

William Steele can be relied upon to tell his historical stories with vivid details of everyday living and full-bodied characterizations of his people, especially the boys. This story of life inside a wilderness fort during a prolonged attack of hostile Indians is a good example of

both. As the food and water supplies dwindled unbearably, the settlers' feeling of outrage that they should be forced to share with traitor Logan's family grew. Even young Chad



*Flaming Arrows*

Rabun could not understand why his father had insisted that Mrs. Logan and her children had a right to the protection of the fort. And to Chad's surprise the man he admired next to his father, Amos the scout, agreed with this. The Logan boy Josiah was just about Chad's age, and although Chad tried to despise him, he could not, and almost too late he discovered the selfless courage of this strange, shy boy. The flaming arrows and bloody attacks of the Indians, the suffering, daring, and resourcefulness of the settlers, make the background of the growing friendship between two boys who prove themselves courageously before the terrible days in the fort are happily ended. This is a fine successor to *Wilderness Journey*, *Winter Danger* and other historical tales by William Steele. A

*This Dear Bought Land.* By Jean Lee Latham. Illustrated by Jacob Landau. Harper's, 1957. \$2.75. (12—)

Stories of Jamestown are plentiful this year, but as might be expected of the author of *Carry On, Mr. Bowditch*, this one has historical substance and literary merit. When David Warren's father was killed, David thought of Raleigh's saying, "The wings of a man's life are plumed with the feathers of death." And David sailed in his father's place, bound for Jamestown, despite the scornful opposition of a Captain John Smith. David was sure he hated the rough Captain, but the interminable voyage and the heart breaking days in Jamestown that followed proved the

weakness of the other would-be leaders and the strength and integrity of John Smith. As David grew from a scrawny boy to sturdy manhood, his respect and love for the Captain's wisdom grew along with his understanding of the wily villainy of Pocahontas' father, Powhatan. The tragedy of John Smith and the Jamestown colony makes almost incredible reading. Even at the end, the salvaging of those few starved skeletons of men, David among them, is hardly enough to offset the tragedy. But there are unforgettable scenes, as the Christmas Eve when Powhatan's captives, wait-



ing for death, bravely whiled away the dark hours singing the old carols. John Smith is an endearing hero, often wrong but always resourceful and right-hearted. When the story is told to the end, the sufferings, injustice, defeats and self sacrifice are glorified by the theme—"this dear bought land." A

*Tory Hole.* By Louise Hall Tharp. Illustrated by Jessie Robinson. Little, Brown, 1957. \$2.75. (10-14).

Published nearly twenty years ago, it is good to have this new edition of *Tory Hole*. It is a story of the American Revolution by the author of *The Peabody Sisters* and other biographies for adults. The coastal towns of Connecticut were fair prey for the Tory armies on Long Island, aided by non-patriots on the mainland. When fifteen-year-old Steve Waring's father reenlisted in Washington's dimin-

ished army, Steve knew there was plenty of danger ahead for the family. He had his boat for evacuation by sea, most of the neighbors were patriots but how could he know which ones were not? What of Ezra Gilman? Was his mill and fine house a center for smugglers, spies, and Tory plots? It looked so. What of the mysterious John Mason who commandeered Steve's boat and services? Was he a Tory? And what about the man with a scar and the



mysterious cave? Well, that turned out to be a Tory hole and the center of action. Before Steve's adventures led him to General Washington, there was plenty of confusion and hairbreadth escapes. But this is not merely an action story of war. Its significance goes deeper. It lies in the sense of responsibility for the cause of freedom that inspired even the women and children to selfless, courageous effort. They stood by their neighbors in peril. Old, lame men reenlisted. An old preacher was taken prisoner rather than yield. Throughout the book it is the story of these people, young and old, that makes the struggle for freedom real and wonderful to young readers today.

A

### Biography

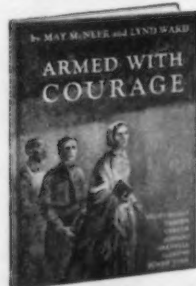
*Tom Paine: Freedom's Apostle.* By Leo Gurko.  
Illustrated by Fritz Kredel. Crowell, 1957.  
\$2.75. (12 and up.)

Here is a distinguished and much needed biography of Tom Paine "who regarded all of humanity as his country and thought of himself as a universal man." The character of this gifted man whose writings stimulated Colonial thought toward the American Revolution is remarkably well presented in his weakness as well as his strength, in his friendship and later his enmity with Washington and other American leaders. His patriotic writings, the *Crisis Papers* and *Common Sense* placed him among the leaders of his day, a place which he lost when he wrote the *Age of Reason*. Vividly described are Paine's participation in the French Revolution resulting in months of imprisonment and a narrow escape from the guillotine, his English years, and later almost friendless old age in America. This is truly a substantial biography of a man who made his special contribution to an era.

C

*Armed with Courage.* By May McNeer and Lynd Ward. Abingdon Press, 1957. \$2.50 (10-13)

Seven brave men and women who had the courage and idealism to work for the welfare of their fellow men are introduced in brief



generously illustrated biographical sketches. These humanitarians include Florence Nightingale, Father Damien, George Washington Carver, Jane Addams, Wilfred Grenfell, Mahatma Gandhi, and Albert Schweitzer. Their stories move at a brisk entertaining pace and contain colorful details which will appeal to younger readers. Many full page black-and-

white drawings by Lynd Ward make this a most attractive addition to juvenile biography and to the literature of human relations.

C

*Mark Twain on the Mississippi.* By Earl Schenck Miers. Illustrated by Robert Frankenberg. World Publishing Co. 1957. \$3.00 (12-up)

In one of the year's outstanding biographies, Earl Schenck Miers brings to life the mischievous lighthearted Sam Clemens from his school boy years until he becomes a river pilot. The biography offers fascinating reading as the prankish Sam grows in seriousness and in sensitiveness for the feelings of others as he



*Mark Twain on the Mississippi*

comes to grips with the realities of life. Yet the gay spirit which gave such zest to his writing is never lost. Both boys and girls, and adults too, will find this a highly entertaining and perceptive biography. Robert Frankenberg's many expressive black-and-white drawings are delightful. The author presents an interesting "Postscript" to the book in which he authenticates various incidents in the biography, chapter by chapter.

C

*George Washington: Frontier Colonel.* By Sterling North. Illustrated by Lee Ames. Random House (Landmark Book) 1957. \$1.95. (11-15).

From the view point of the younger reader, Washington's years as a surveyor and frontier fighter are among the most dramatic and adventure filled. The author, in writing of the life of Washington from his birth to his accession to the presidency, places his emphasis on



*George Washington: Frontier Colonel*

this adventurous period, which gave Washington a foundation of invaluable experience for the later years of the Revolutionary War. In this biography, as in his *Abe Lincoln*, Sterling North has given a fine characterization of his subject and of the times in which he lived.

C

*African Explorer: The Adventures of Carl Akeley.* By Seymour G. Pond. Illustrated with photographs. Dodd Mead, 1957. \$3.00. (12 and up.)

Carl Akeley achieved world reknown for his wild animal exhibits such as are found in the African Hall of the American Museum of Natural History. This unusual career developed from his modest ambition as a young farm boy to be a good taxidermist. As his special skills developed he led safaris to hunt wild animals, and these expeditions in search of leopards, lions, elephants and gorillas often proved to be filled with danger. Seymour Pond gives a spell-binding account of Akeley's unique and exciting life and his very special contributions in his own field. It should be especially popular with boys who enjoy books about wild animals and life in the jungle.

C

*De Soto: Finder of the Mississippi.* By Ronald Syme. Illustrated by William Stobbs. Morrow, 1957. \$2.50 (10-14)

With this newest title, Ronald Syme offers

his tenth biography on explorers of the North American continent. The young Spaniard, De Soto, fired with the zest for exploration that characterized his era, made his own great contribution in explorations which led through nine of the present Southern states. A double map traces the almost incredible journey made by De Soto and his steadily decreasing army

of followers. The author gives a stirring picture of the hardships endured from hunger, Indian attack, and the dangers in an unknown country. William Stobbs' action-filled drawings highlight the action of the biography. As in Symes' other titles, the book serves a wide reading range, and can be used with slow readers of junior high age as well. C

#### DRAMATIC INTERPRETATION IN ELEMENTARY SCHOOL

(Continued from page 396)

untold rewards, not only in the development of language arts skills, but also in the opportunity to get an insight into the capabilities of the children, to initiate real group work and develop through actual practice the habit of working together on a harmonious basis. She could observe all forms of social behavior, suggest changes, guide the thinking of the children into avenues of tolerance, and develop consideration for the viewpoints and rights of others. In fact, she could create an entirely new set of attitudes toward social cultures of others and develop a willingness to accept the products of these cultures.

How can we evaluate and justify such a program and the time consumed? Cer-

tainly not by objective testing. We must first examine our set of values. Is it important to train children to work in groups? Do we have the responsibility of guiding their thinking and helping them to establish the proper attitudes? Is it important in a democracy to learn how to express one's ideas? Must we learn to consider others? Must all members of a group be given equal opportunities? Must we develop respect toward others? If we feel that these and similar outcomes are valuable, we need as a means to the end, to develop greater skills in all fields of Language Arts, thereby justifying any amount of time consumed.

#### *Save a Dollar — Pre-register for the NCTE Convention*

To reduce the time sometimes spent by members in registering, the Minneapolis local committee urges pre-registration. It has set the pre-registration fee at \$2.00; registration at the convention will be \$3.00. Send in the pre-registration forms mailed you from NCTE, and save a dollar.

Members of NCTE are invited to nominate radio and television stations which best served American youth in 1957. Each winning station will receive a scroll plus, \$1,000.00 college scholarship to be awarded a local high school

senior selected by school officials. The awards are presented by the Thomas Alva Edison Foundation. The NCTE is one of sixty-two national organizations concerned with the effects of the mass communication industries on juvenile audiences, invited to participate in selecting the recipients of the awards.

A statement of 500 to 1,000 words describing the achievement of a particular radio or television station in serving youth in the local community should be sent by November 10, 1957, directly to the Committee on Station Awards, Thomas Alva Edison Foundation, 8 West 40th Street, New York 18, New York.



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By Harry Behn. In prose that has the quality of a legend, and in striking pictures, a well-known poet tells the moving story of an Indian boy's courageous search for a true name. Ages 6 up.

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By Mary Norton. Author of *The Borrowers*. The Magic Bed-Knob, an earlier favorite, is combined here with its adventurous sequel, *Bonfires and Broomsticks*. Illus. by Erik Blegvad. Ages 8-12.

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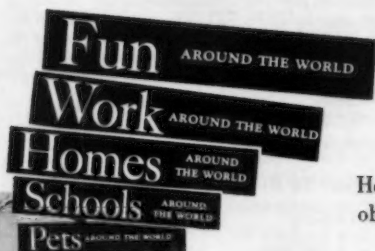
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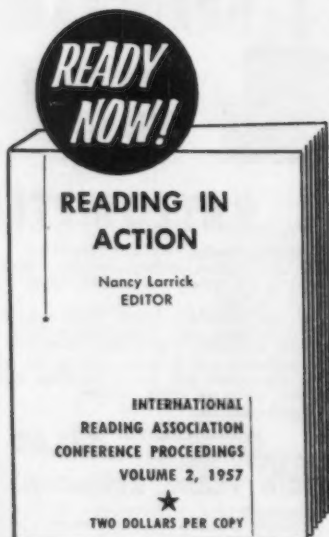
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